DOCUMENT RESUME

ED 296 372 CS 211 380

TITLE Course Outlines for English--Junior High School, Grades 7 and 8.

INSTITUTION Burbank Unified School District, Calif.

PUB DATE Sep 87

NOTE 463p.; For another document in the series, see CS 211 381.

PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC19 Plus Postage.

DESCRIPTORS *Adolescent Literature; Course Content; Course Descriptions; Critical Thinking; Curriculum Guides; *English Curriculum; *English Instruction; Grade 7; Grade 8; Junior High Schools; Lesson Plans; *Teacher Developed Materials; Teaching Guides; Writing Processes

ABSTRACT

Designed for seventh and eighth grade English teachers, this curriculum guide contains (1) a course description; (2) educational goals; (3) teaching perspective; (4) a set of general principles; (5) a list of questions that teachers ask, along with answers; (6) an overview; and (7) directions for writing as a process, higher level thinking skills, how to measure more than recall, speaking and listening, and conventions of the English language. Also included in the guide are core works lesson plans and instructional materials for "A Wrinkle in Time"; "The Lion, the Witch and the Wardrobe"; "The Magic and the Sword"; "The Phantom Tollbooth"; "The Incredible Journey"; "Adventures of Tom Sawyer"; "The Real Me"; "Roll of Thunder, Hear My Cry"; "Treasure Island"; "Twelve Angry Men"; "A Day No Pigs Would Die"; "April Morning"; "Lilies of the Field"; "The Pearl"; "Summer of My German Soldier"; "Diary of Anne Frank"; "Call of the Wild"; "Farewell to Manzanar"; and "Walkabout." A general appendix comprising one-third of the document includes: (1) reading activities; (2) writing activities; (3) a 13-page list for independent reading; (4) book report activities; and (5) study skills activities. (MS)

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ED296372

COURSE OUTLINES FOR ENGLISH
JUNIOR HIGH SCHOOL
GRADES 7 AND 8

CS211380

BURBANK UNIFIED SCHOOL DISTRICT
Burbank, California

DIVISION OF INSTRUCTION
September, 1987

BEST COPY AVAILABLE

"Center of Excellence"
NATIONAL COUNCIL of TEACHERS of ENGLISH

LUTHER BURBANK JUNIOR HIGH SCHOOL
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Principal

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Superintendent

February 22, 1988

MAR 16 1988

NCTE Committee to Evaluate Curriculum Guides
1111 Kenyon Road
Urbana, Illinois 61801

Attention: Jane McClellan

Dear Ms. McClellan:

Enclosed please find two copies each of our English 7 and 8 and our English 1 and 2 (ninth grade) curriculum guides.

We would like both of these guides to be considered for inclusion in the next publication of Recommended English Language Arts Curriculum Guides, K-12.

Nature of the Population and Community

The City of Burbank is a suburban community composed primarily of a middle income populace that is part of the greater Los Angeles metropolitan area. The town has a population of approximately 85,000. It has some major industries such as Lockheed Corporation, NBC Studios, and Walt Disney Company, but most of the inhabitants work in the surrounding metropolitan complex.

The school district has eleven elementary schools, three junior high schools, and two high schools. The total enrollment of the district is 11,500. Of this number 41% is minority with 33% of this latter number being of Hispanic descent.

Guides' Relationship to Other Curriculum Materials in Use

The material enclosed is part of an articulated curriculum. A K-12 English Steering Committee was formed, grade level core/extended literature lists were compiled, and a common format adopted. Then teachers worked together on one core novel to develop a common approach; subsequently they worked in small groups or alone in developing other materials. The effort has resulted in a completely articulated K-12 curriculum which has literature as the core, incorporates the writing process, and stresses higher level thinking.

We thank you for taking the time to consider our materials for inclusion in the next publication of recommended curriculum guides.

Sincerely,

W. Melton
William Melton
Principal

Jean Savoy
Jean Savoy
Mentor Teacher

Andrea Canady
Andrea Canady
District Coordinator of Curriculum

WM:lat

English 7, 8

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English 7 Core Works Lesson Plans and Instructional Materials

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A WRINKLE IN TIME (Common Work) . . . A
THE LION, THE WITCH AND THE WARDROBE . . . B

MYTHOLOGY:

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  GREEK MYTHS . . . C
THE PHANTOM TOLLBOOTH . . . D
THE INCREDIBLE JOURNEY . . . E

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COURSE DESCRIPTION

English 7 & 8 are year courses designed to promote an appreciation, understanding and enjoyment of various forms of literature, with a focus on the core works, and to furnish opportunities for students to experience writing as a process.

GOALS

1. To emphasize the reading and study of significant literary works.
2. To relate classsroom instruction to students' experiences.
3. To develop students' capacity for reasoning and literature based writing through the study and employment of the writing process.
4. To provide an interrelated program in which listening, speaking, reading, writing, and the study of literature are taught in concert and are mutually reinforcing.
5. To prepare youth for productive adult employment in an economy increasingly dependent on highly skilled, highly literate employees.
6. To graduate informed, thoughtful citizens who understand the shared values and ethical principles essential for a healthy, functioning democracy.
7. To produce culturally literate adults who have learned not only basic skills but also a common body of concepts and central works of history, literature, English-language arts, science, mathematics, social science, foreign languages, and the arts, and who through their study possess a strong sense of a shared tradition and cultural heritage.

POINT OF VIEW

English 7 & 8 promote a process between three interrelated elements: core literature, students' experiences, and writing as a process. Such a program will provide our future adults with (1) a solid body of knowledge derived from a common cultural heritage; (2) experience in confronting important human issues and conflicts; (3) a strong sense of values; (4) the necessary language and thinking skills acquired through frequent and meaningful listening, speaking, reading, and writing. Research shows that composing skills, as critical thinking skills, improve most effectively when this interrelated approach is employed.

GENERAL PRINCIPLES

The findings of research, the goals of educational reform, and the observation of procedures of teachers who are successful in teaching English-language arts have established the following general principles that must be taken into account in building an effective English-language arts program:

English-language arts teaching is an all day long activity.

As the communication skills of listening, speaking, reading, and writing are used in the various classroom situations, teachers, have a responsibility to:

- Conduct a systematic, ongoing monitoring and evaluation of the effectiveness of the program utilizing a broad range of assessment methods and involving students in the assessment process.
- Demonstrate effective communication skills by reading and writing along with and in view of students and by modeling listening and speaking skills throughout the school day.
- Utilize the interests and experiences of children in providing appropriate experiences for students.
- Identify English convention needs that grow out of student communication efforts, both oral and written, and remediate these needs as necessary.

The California English-Language Arts Framework calls for a productive instructional program based on the following effective features as opposed to the ineffective features of many current programs:

Effective Features	**Ineffective Features**
The framework calls for...	Rather than...
A literature-based program that encourages reading and exposes all students, including those whose primary language is not English, to significant literary works	A skill-based program that uses brief, unfocused narratives and and work sheets lacking meaningful content or that are constructed to teach independent skills in isolation
Attention to values in literature that reflects the real dilemmas faced by all human beings and that represents traditional modern classics across all the disciplines	Superficial treatment of values in safe, diluted, or sterile texts dealing with trivial subjects or condescending themes

Effective Features	Ineffective Features
The framework calls for...	Rather than...
Instructional programs that emphasize the integration of listening, speaking, reading, and writing and the teaching of language skills in meaningful contexts	Instructional programs that focus on only one of the language arts at a time, such as reading without purposefeul writing, discussing, and listening
Instructional programs that guide all students through a range of thinking processes as they study content and focus on aesthetic, ethical, and cultural issues	Instructional programs that limit some students, such as the less-prepared or limited-English-proficient, to work sheets and activities, addressing only low-level cognitive skills
A systematic kindergarten through grade twelve developmental language arts program articulated and implemented at all grade levels	A fragmented curriculum having little continuity from grade to grade or from school to school
A writing program that includes attention to the various stages of the writing process-from prewriting through postwriting and from fluency and content through form and correctness	A writing program in which students are merely assigned low-level tasks and papers are read only for corrections
An oral language program in which all experience a variety of speaking and listening activities, individual and group, integrated with reading and writing	An oral language program in which only the most verbally skilled students speak often or in which speaking is isolated from other language activities, such as reading and writing
A phonics program taught in meaningful contexts, kept simple, and completed in the early grades	An intensive phonics program extending into the middle and even upper grades
A school environment where teachers of all subjects encourage students to read widely, to write frequently, and to listen and speak effectively	A school environment where teachers of other subjects delegate the responsibility of helping students acquire language arts skills solely to reading and English teachers

Effective Features	Ineffective Features
A school environment where teachers administrators, and other adults support the importance of language arts skills to the school program and model effective use of all the language arts, including listening, speaking, reading, and writing	A school environment where teachers administrators, and other adults demean the importance of language arts skills or offer poor models in their own speaking, reading, and writing
A home environment where parents model effective listening, speaking, reading, and writing and offer appropriate help with their children's homework	A home environment where parents play a passive role as their children are learning the language arts
Teacher preparation programs that provide candidates with (1) a broad background in literature; (2) methods and processes of teaching language arts and higher-order thinking skills in meaningful contexts; (3) awareness of new research about how children learn; and (4) resources offering help in design and implementation of language arts programs	Teacher training programs that emphasize only instructional methodology or the teaching of isolated language skills
An assessment program encompassing the full range of goals of the English-language arts program, aligned with what students are expected to learn in the English-language arts program, and providing alternate strategies and forms of testing	As assessment program emphasizing the testing of narrowly focused, isolated, or low-level skills

The responsibility of teachers is to plan experiences in all areas of the core curriculum which are so meaningful that children will need and want to communicate about them. Children need many opportunities to use speaking as an instrument for communication, listening and reading as tools for learning, and writing as a means of communication.

As children use and evaluate the effectiveness of their communication skills, they recognize the need to improve and strengthen these skills. The goal and the responsibility of teachers is to help children bring needs clearly into focus, and to provide the instructions and the opportunities for use that are needed for mastery of the skills.

QUESTIONS TEACHERS ASK

Q. Isn't it all just another swing of the pendulum away from the old methods of "Back to Basics"?

A. Reading literature, writing and speaking are the real basics. The Model Curriculum Standards stress basic themes of daily life--ethical/social/cultural--issues. The old basics fragmented learning into tiny skills--meaning was lost.

Q. Are you insinuating, then, that we must ignore basic skills and teach literature exclusively?

A. Not at all. Reading widely helps students with skills. Usage, mechanics, vocabulary, and syntax are best learned in context. We are promoting a more rigorous and well-balanced curriculum. We are also looking for teaching approaches that are more meaning-based than formalistic--in other words, dealing more with **meaning** than rote memorization of fragmented formulas and literary terms.

Q. Teachers I know say they've always taught the way the MCS document recommends. Exactly how is this new curriculum different?

A. Some good teachers **have** always done most of what the MCS document stresses. But differences between the typical English curriculum and the new one can be highlighted as follows:

> **The audience is different.** Literature for **all** students means not just the highly literate but even the less literate and the limited English-speaking students read and discuss worthwhile literature. The trend toward isolating underprepared students and patronizing them with workbooks, trivial stories, and films must end. And at the other end of the scale, the best students mustn't be allowed to slide through, but must be challenged.
>
> **The material is different.** 1. Students should when possible be exposed to entire works of literature in **all genres.** 2. Smaller selections in anthologies can be used on occasion when they provide significant experiences with literature.
>
> **The focus is different.** Literature is taught primarily for its meaning and taught thoroughly with explicit attempts to connect literature and its dilemmas and world-views with the students' lives. This is true teaching of critical thinking--asking **why** and seeing applications of age-old universal situations to today's political, social, and personal situations.

Questions Teachers Ask continued

The method is different. Good teaching is not just teacher lecture and teacher-based discussion; not just handing out assignments and grading the results, but total student involvement. Reading requires, in addition to reading the text, both prereading and post-reading. We must find ways into, through, and beyond the text.

We stress **substance**, not formal features; this implies we emphasize

- learning what can help make sense of life
- assessing personal values
- analyzing characters for insight into people
- learning technical aspects (like setting, character, and plot) only as subservient to central ideas, issues, knowledge, meaning
- enjoying language.

We encourage much, even daily, writing of different kinds. This writing is used for **learning**, not for error-hunting.

We have students speaking formally and informally about what they read.

We teach writing, speaking, vocabulary, usage in the context of meaningful content--good reading in all genres and disciplines.

Q. Where will I find the time to teach all of this?

A. The MCS document suggests a program for student growth throughout secondary school. (A similar program for elementary and junior high students is now being developed.) The suggested program should be used as a guideline not as gospel; you are free to teach what works for you and your students. The Model Curriculum Standards in actuality will help free you from fragmented procedures, from doubt about what others have taught your students, and from formalistic procedures which take time away from teaching genuine literacy and literature.

Q. I have too much to do without having to read more books and trying to create lesson plans for works I've never taught before. What do I do?

A. Reconsider priorities. A top priority is having your students read and write about literature meaningful to them. Your own enjoyment of literature and of teaching is also an important priority. If your district and school ask you to change some of the books you've been teaching, you might see the change as a chance to teach in a fresh way. The MCS make general suggestions to guide students' personal reading and to reinforce a positive, supportive atmosphere in the classroom. For your particular situation, your insights and experience are needed to adapt the suggestions for your department, school, and district.

Questions Teachers Ask continued

Q. How do we know that any of this will work?

A. We do **not** know, for there are no set answers. As individuals, each of us would teach a work in a specific way. We seldom agree on the "right" way to teach a particular work, anyway. The point is to teach worthwhile literature and do it in our own, unique ways. Then, judge what works. Like all good plans, the MCS will continually reform themselves.

Q. How do I begin?

A. Select **one** piece of literature and work with it. Don't become your own worst enemy by trying to do every type of writing with every literary selection. Do select a piece of reading material with several levels of meaning to be investigated. Divide the process into its three overlapping components (into, through, and beyond) and brainstorm for yourself asking, How can I prepare the students **before** they begin to read? What do I want them to recognize **as** they are reading? How can I help them retain the ideas they read about? What do I want students to **carry away** from the reading when they have finished? Then--what type of writing will help satisfy these goals? The writing may then be used as a lead-in for interaction with other students, other people, in the form of discussion, interviews, and surveys.

Q. I'm more interested in spending the majority of my classroom time working on grammar, vocabulary, and spelling. How can I use literature to focus on these skills?

A. Fifty years of research demonstrate spending much class time directly teaching grammar is wasteful. Grammar in isolation is helpful or interesting only to the linguist. Almost all our skills--usage, vocabulary, spelling included--come in tow with much reading and writing. Literature can well focus some interesting language study. If you want to point out the use and importance of verbal phrases, give them selections from the reading text with those phrases omitted and examine the possible importance to the outcome of the story. Vocabulary exercises become more meaningful when related to the literature. Students may generate their own list by posting unfamiliar words from the reading on a "word wall." New words from other sources may gain clarity when they are used to support a claim in a paper they are writing. In writing about literature, students gain control of vocabulary and correct usage. Through using language in increasingly complex but realistic situations, students find they develop power over it.*

Questions Teachers Ask continued

Q. Textbooks are rarely plentiful enough. How can I have the students do follow-up writing when the teacher down the hall is waiting impatiently for the books?

A. How about using a summarizing technique as the students are reading? Keep a copy on butcher paper posted where everyone may refer to it. Include favorite quotations as you go so that the books may be passed on without your losing necessay tools. Reading logs provide another popular method for keeping individual summaries. These are especially helpful in double-entry formats that contain both summary and reaction. Another usable summary might be kept in the form of a running plot line posted for all.

Q. If I'm going to have the students doing all that writing (both the reading logs you are suggesting and the usual essays), how am I going to handle all the extra paper grading?

A. Don't you check the answers on chapter questions? Now it will be check the reading log for entries. It may be a simple "Did-you-do-it?" check. Let the students set up a system of evaluation and then work in groups. Assigned essays will take longer but not much if you have zeroed in on what you're looking for **and** students know what that is. Learn to limit yourself in the use of the red pen. Select specific writing elements for each assignment and use a check sheet to help you and the students focus on those limited requirements.

---

*Ingrid M. Stromm, "Research in Grammar and Usage and Its Implications for Teaching Writing," Bulleting of the School of Education 36 (Sept. 1960): 13-14, Indiana U. Check the State Department of Education's Improving Writing in California Schools: Problems and Solutions for a discussion of research in this area.

Reprinted from The Model Curriculum Standards

MAJOR COMPONENTS

OVERVIEW

I. Bridges - Extended Reading

II. Into the Core Work

- A. Pre-reading/Pre-writing Activities
  - Journal
  - Anticipatory guides
  - Directed reading
  - Survey
  - Guided imagery
  - Similar student experiences
  - Relevant historical/biographical information

III. Through the Core Work

- A. Various kinds of Reading
  - Student oral reading
  - Teacher oral reading
  - Silent reading
  - Group reading
  - Dramatization
  - Audio/visual presentation

- B. Ongoing Comprehension Activities (See General Appendix)
  - Questioning/Study Guides (Higher Level Thinking Skills)
  - Book Box
  - Journals (personal diary, learning log, dialectical journal)
  - Collaborative Learning
  - Writing
  - Reading Logs
  - **T**ext **A**ctivity **G**uides(TAG)
  - Dramatization
  - Video/film/audio supplementary presentations

- C. Vocabulary Development (Ongoing)
  - Words in context of core work (note page numbers)
  - Selection based on usefulness
    1. Vocabulary from core reading
    2. Additional vocabulary for background and discussion
  - Simple and meaningful definitions
  - Limit vocabulary to approximately 10 words per week

- D. Testing

IV. Beyond the Core Work - Culminating Writing Process

- A. Pre-writing
  1. Activities
     - Journals
     - Dialogs
     - Brainstorming
     - Mapping/Clustering
     - Free Writing

OVERVIEW continued

2. Grade 8 Models
   a. Report of information
   b. Evaluation
   c. Problem solution
   d. Autobiographical incident
   e. Firsthand biography - Sketch
   f. Eyewitness memoir
   g. Story
   h. Analysis - Speculation about effects

3. Grade 12 Models
   a. Report of information
   b. Evaluation
   c. Instances to support generalization
   d. Autobiographical phase
   e. Interpretation
   f. Controversial issue
   g. Reflective essay
   h. Analysis - Speculation about causes

B. Drafting
   - Imitation
   - Sentence combining

C. Responding
   - Read-arounds
   - Peer response
   - Teacher response
   - Response sheets
   - Consideration given to content, organization, development, and audience

D. Revising
   - Sentence combining
   - Revision Guides
   - Consideration given to word/sentence selection, variety, transition and coherence.

E. Editing
   - Consideration given to capitalization and punctuation
   - Sentence structure
   - Spelling
   - Gramatical usage and writing skills based on student needs
   - Editing checklist
   - Dictation

LITERATURE

I. Core Works

A. Objective (Standard #1 from Model Curriculum Standards)

All students at every grade level, including students with limited English proficiency, receive intensive, directed instruction which helps them to comprehend, respond to, and appreciate significant core works of literature which highlight values, ethics, customs and beliefs.

B. Reading Requirement for Core Works

1. Students study one common work each semester

2. Students study at least one more work per semester which the teacher selects from the list of core works.

C. List of English 7 Core Works

Fall Semester

A WRINKLE IN TIME (Common Work)
THE LION, THE WITCH AND THE WARDROBE
MYTHOLOGY:
  THE MAGIC AND THE SWORD
  GREEK MYTHS
THE PHANTOM TOLLBOOTH

Fall or Spring Semester - Individual schools decide

THE INCREDIBLE JOURNEY

Spring Semester

ADVENTURES OF TOM SAWYER (Common Work)
THE REAL ME
ROLL OF THUNDER, HEAR MY CRY
TREASURE ISLAND

D. List of English 8 Core Works

Fall Semester

TWELVE ANGRY MEN (Common Work)
A DAY NO PIGS WOULD DIE
APRIL MORNING
LILIES OF THE FIELD
THE PEARL

LITERATURE continued

Spring Semester

SUMMER OF MY GERMAN SOLDIER (Common Work)
ANNE FRANK
CALL OF THE WILD
FAREWELL TO MANZANAR
WALKABOUT

E. Lesson Plans and Lesson Plan Appendices for Core Works

The core work lesson plans and appendices form the heart of this curriculum. In an imaginative and thorough manner they bridge into the work and then take the student into, through, and beyond the literature.

TYPICAL ACTIVITIES

Into	Reading of short works on same theme Students relate similar experiences of their own Journal/Learning Log entries Writing process activities
Through	Reading Log activities Dialectical Journals Book Box "Task Sheet" activities Study questions emphasizing higher level thinking skills Dramatizations Collaborative Learning Activities Vocabulary study Tests
Beyond	Culminating writing process assignment

LITERATURE continued

II. Extended and Independent Reading

A. Objective (Standard #2 and #3 from Model Curriculum Standards

All students, individually and in small groups, read and respond in a variety of ways to literary works, selected with the help of their teacher, that extend or enhance the classroom study of core works.

All students engage in independent reading programs which are tailored to their individual interests, needs, and personalities, and which are supported by classroom, school, and community libraries.

B. Reading of Extended Works and Independent Works

A minimum of three additonal works is suggested to be read each semester. These works may be of the extended type "that extend or enhance the classroom study of core works" or the independent type "which are tailored to individual interests, needs, and personalities".

At the direction of the teacher, these books are:

- Assigned by the teacher (e.g., read one historical novel)
- Selected from the "List for Extended and Independent Reading"
- Freely selected by students

It is recommended that teachers give more credit for class books, "challenge" books, or books chosen from the "List for Extended and Independent Reading."

C. Reporting on Books Read

Book reports can be as simple as index cards and book talks or as elaborate as the teacher desires.

Model book report forms are to be found in the "General Appendix."

III. List for Extended and Independent Reading

The "List for Extended and Independent Reading" was compiled by teachers and librarians in our District. It is to be found in the "General Appendix."

LITERATURE continued

WRITING AS A PROCESS

I. Objective (Standard #11 from Model Curriculum Standards)

All students will learn that writing is a process that includes stages called pre-writing, drafting, revising, and editing.

II. Steps in the Writing Process

Writing as a process utilizes the step process model of prewriting, drafting, responding, revising, and editing as a teaching tool to facilitate student writing.

A. Pre-Writing

Pre-writing activities are designed to stimulate the flow of ideas before any structured writing begins. Any exercise which stimulates the writer's innervoice to seek verbalization is a pre-writing activity. Brainstorming, clustering, debating, freewriting, and fantasizing are a few of the possibilities. Pre-writing activities generate ideas; they encourage a free flow of thoughts and help students discover both what they want to say and how to communicate it on paper.

B. Drafting

With a desire to communicate, students move to the next stage, drafting. They allow their ideas to take shape by putting words to paper. This movement of an idea to the conscious level allows for spontaneity and creativity and must not be impeded by concerns over correctness.

C. Responding

Having expressed themselves, the students move to the next stage called responding. Writing can be a very lonely process; some of the difficulty in writing comes from the fact that it is one-way communication. Unlike speech, a writer's words often go untested. The writers use their own reactions to their words for primary feedback. Given a chance to share with others, student writers gain a sense of the power of their words to impact others. They gain a sense of audience. It is not unusual at this phase for writers to discover an incongruity between the purpose and the effect of their writing; writers may have intended to communicate a specific idea but, through the feedback of peer, learn that they did not do so. Then writers are at liberty to revise or possibly reassess their intention.

LITERATURE continued

Besides providing an audience and reactions to the writing, responding generates enthusiasm about writing. Writers are inspired by effective student models to improve their own communication. Moreover, in responding to the writing being shared by others, writers gain a clearer sense of what distinguishes effective from ineffective writing.

Students should use the "Response/Revision Guide" found in the "Core Work Appendix" in this step and in the following revision step when working on the culminating writing process assignment of a core work.

D. Revising

Revising is a re-viewing of the writing in light of the feedback. It is a reworking of the composition. The writers are concerned not only with the words they have chosen to express their ideas but also with how these words work together. The student writers scratch out, mark over, add, rephrase, and reorder to make their words consistent with the intended meaning. Changes may be in words, phrases, sentences, paragraphs, or in the total composition.

"Revising with Sentence Combining" is to be found in the "General Appendix." Practice in the technique of sentence combining will help students in terms of correctness, form and fluency.

E. Editing

After addressing meaning, writers focus on correctness. This next stage in writing process is editing, the imposing of correctness. Editing is a focused, deliberate, grammatical concern. The writers continued to rework their papers by adding and deleting and by correcting punctuation, spelling, and grammar.

During this altering and refining phase, the teacher will be called on to use his or her linguistic expertise. The composition teacher addresses grammar when it is relevant. The teacher is able to draw on the students' own writing to illustrate polishing techniques. Within that context, the writers utilize and increase their knowledge of the structure of the language to improve communicaiton.

Students should use the grade level "Proofreading/Editing Worksheet" found in the "General Appendix" at this step in the writing process.

LITERATURE continued

III. Notes on the Writing Process

As the teacher facilitates the students' writing process, it becomes apparent that the writing stages overlap and sometimes compete for the students' attention. Student writers do not simply move linearly from procedure to procedure. Rarely do students inhibit themselves while writing from spontaneously editing, revising, and responding. The stages are ongoing, and with the guidance of the instructor, student writers are able to direct their attention while still acknowledging the demands of their inner processes.

The result of structuring composition around the concept of writing as a process is that student writers come to understand that they have ideas to express, that they can find words to communicate those ideas, that others are interested in what they have to say, and finally that they have or can acquire the expertise to clarify that communication.

IV. Notes on Grading

It is imperative that students have a clear sense of how their writing will be evaluated. The following suggested steps both clarify this for the student and demonstrate to the teacher how the writing process can reduce the extent of the grading burden.

A. Inform the students that when the final packet is turned in, it will include the pre-writing, first draft, revision, and the final copy.

B. In the pre-writing and drafting stage, simply note that the work is done with a check on the paper and in the grade book. Write a brief note on the paper if necessary.

C. In the revision stage, make a statement of two or three sentences about the paper. Generally, the statement should begin with a praise. Then, one or two areas should be noted for improvement. Again, just put a check in the grade book that the work has been done.

D. When the final packet which includes the pre-writing, first draft, revision, and the final copy is turned in, assign a grade and make a brief comment. Do not make elaborate corrections and suggestions as once a grade is assigned students lose interest in doing anything further with the paper.

SOURCES INCLUDE:

TEACHING WRITING AS A PROCESS
by: Cathy C'Aoust
PRACTICAL IDEAS FOR TEACHING WRITING AS A PROCESS
State Department of Education, 1986

HIGHER LEVEL THINKING SKILLS

I. **Objectives** (Standards #15 from Model Curriculum Standards)

Students respond both orally and in writing to questions which help them to acquire and use higher-order thinking skills in all subject areas.

II. The Importance of Teaching Higher Level Thinking Skills

Research shows that student achievement rises when teachers ask students to apply, analyze, synthesize, and evaluate information. However, 90% of the questions teachers ask measure information recall.

Teaching students to understand meaning in a work of literature or a piece of writing begins with questions to determine information recall: Who? What? What happened? More important, however, is whether students learn to ask higher level questions, those demanding that they reflect on inferences, apply understandings to new tasks, explore open-ended issues, analyze, evaluate, and draw conclusions. When students can ask the important questions and explore new learning, we help them understand why literature and language are worth the effort and are important to us as human beings.

III. A Helpful Procedure in Developing Higher Level Thinking Questions

It is a challenging task to develop questions on the levels of appli-cation, analysis, synthesis and evaluation. However, the activity be-comes much easier if questions are begun with key words. The process of starting statements with key words is described on the following two pages.

IV. Additional Higher Level Thinking Material

In the "General Appendix" are to be found "Higher Level Thinking Question/Statements" and "Higher Level Thinking Book Report Questions." Both of these documents offer extensive and practical suggestions in this area.

HIGHER LEVEL THINKING SKILLS:

What You Want to Measure	Explanation of Level
Information Recall	Information recall is the remembering of previously learned material. This may involve the recall of a wide range of things, from specific facts, structures, methods, or processes, to complete theories. All that is required is to bring to mind the appropriate material.
Comprehension	Comprehension is the ability to grasp the meaning of material. For example, a person who comprehends something can not only recall it, but can recount it in their own words, paraphrase it, or re-state it.
Application	Application is the ability to use learned material in real life, to apply the facts to a new situation or problem.
Analysis	Analysis is the ability to break down material into component parts so that the internal structure may be understood. This may include the identification of parts, analysis of their relationships, and recognition of the organizational principles involved.
Synthesis	Synthesis is the ability to put parts together to form a new pattern or structure. This may involve the production of a theme, speech, research paper, or scheme for classifying information. Learning outcomes in this area stress creative behaviors, with major emphasis on the formation of new patterns or structures.
Evaluation	Evaluation requires judgments about the worth or value of materials or procedures. These statements involve choice (good, better, best) or prescription (should, ought). These judgments are based on definite criteria determined by the student or teacher.

MEASURING MORE THAN RECALL

Start Your Statements, If Possible, With These Key Words	Examples 1. Based on Little Red Riding Hood 2. Based on The Three Little Pigs 3. Based on grammar/composition
who what when name list where match state label select recall which define repeat fill in describe identify remember	1. Who saved Litttle Red Riding Hood and her grandmother? 2. Name the animal that was pursuing the three little pigs. 3. List the three parts of speech.
why match review discuss rewrite draw restate explain summarize interpret paraphrase	1. Why did Little Red Riding Hood's mother worry about a trip through the woods? 2. Restate the story in your own words. 3. Explain what purpose the ver serves in the sentence.
use how apply modify sketch employ predict produce prepare simulate construct interview illustrate give examples of	1. How would you react if you were to meet a wolf on the way to your grandmother's house? 2. Give an example of a problem that has happened to you. What caused the problem? 3. Construct a sentence that includes a noun, a verb, and direct object.
outline diagram dissect compare analyze specify classify contrast separate subdivide break down categorize take apart distinguish discriminate differentiate	1. Compare and contrast the wolf in this story to the wolf in The Three Little Pigs. How are they different? 2. Specify the point of view, the conflict, and climax of the story. 3. Break down this sentence into its components by diagramming it.
plan devise relate set up create reconstruct compile combine collect compose assemble integrate rearrange reorganize synthesize put together	1. Put together a new story telling what might happend if Little Red Riding Hood encountered a rabbit instead of a wolf. 2. Compose a new ending for The Three Little Pigs. 3. Combine what you know about good sentences good sentences and good paragraphs to write an essay on.
rate rank judge argue select assess decide defend debate choose support evaluate appraise criticize recommend	1. Choose the character that you think is most clever. Give reasons. 2. Decide why you think this story has remained popular for so long. 3. Evaluate this paragraph. Is it good? Why or why not?

SPEAKING AND LISTENING

I. Objectives (Standards #6 and #7 from Model Curriculum Standards)

Students develop oral communication skills through both formal and informal speaking activities.

Students learn in meaningful contexts the listening skills they will need to succeed academically, socially, and economically.

II. Importance of Oral Language Skills

Through effective English-language arts programs, we must offer students multiple opportunities, formal and informal, to develop their speaking and listening skills because talking and listening are the primary tools by which they will learn and communicate with each other.

Whether students are selling books to each other in a sales talk or commercial, introducing important background information through drama or panel discussion, or responding to and investigating a text by talking about it with other students, oral language is at the heart of a literature program in a classroom.

III. Oral Language Activities

The lesson plans for the core works enumerate a variety of speaking and listening activities. Whether it is a classroom experience that enables students to become Huckleberry Finn and King Arthur in a dramatization or to share opinions in a discussion of Huck's or Arthur's wisdom, students are offered a chance to express their thoughts and to challenge each other's opinions.

CONVENTIONS OF THE ENGLISH LANGUAGE

I. Objective (Standard #11 from Model Curriculum Standards)

Students learn the conventions of the English language including grammatical correctness, spelling, punctuation, and capitalization through listening, speaking, reading, and writing through direct instruction when and if necessary.

II. Procedure

It is suggested that grammar/usage be focused on during the editing step and/or when returning a set of compositions. To keep from overwhelming the students, the teacher may select one or two items for study based upon the composition errors. Examples of the problem should be taken from the student compositions. The teacher may then move to the text for added material on this problem area as necessary.

III. Content and Structure

Sometime during the course of the semester, the following points of usage/grammar should be explained and understood on each grade level.

The More Able Program students will go into more detail.

Seventh Grade

First Semester - Parts of the sentence (subject, predicate, and modifiers)

Second Semester - Capitalization for a sentence
- Appropriate end punctuation
- Avoiding run-ons/fragments

Eighth Grade

First Semester - Subject/verb agreement
- Pronoun/antecedent agreement

Second Semester - All capitalization

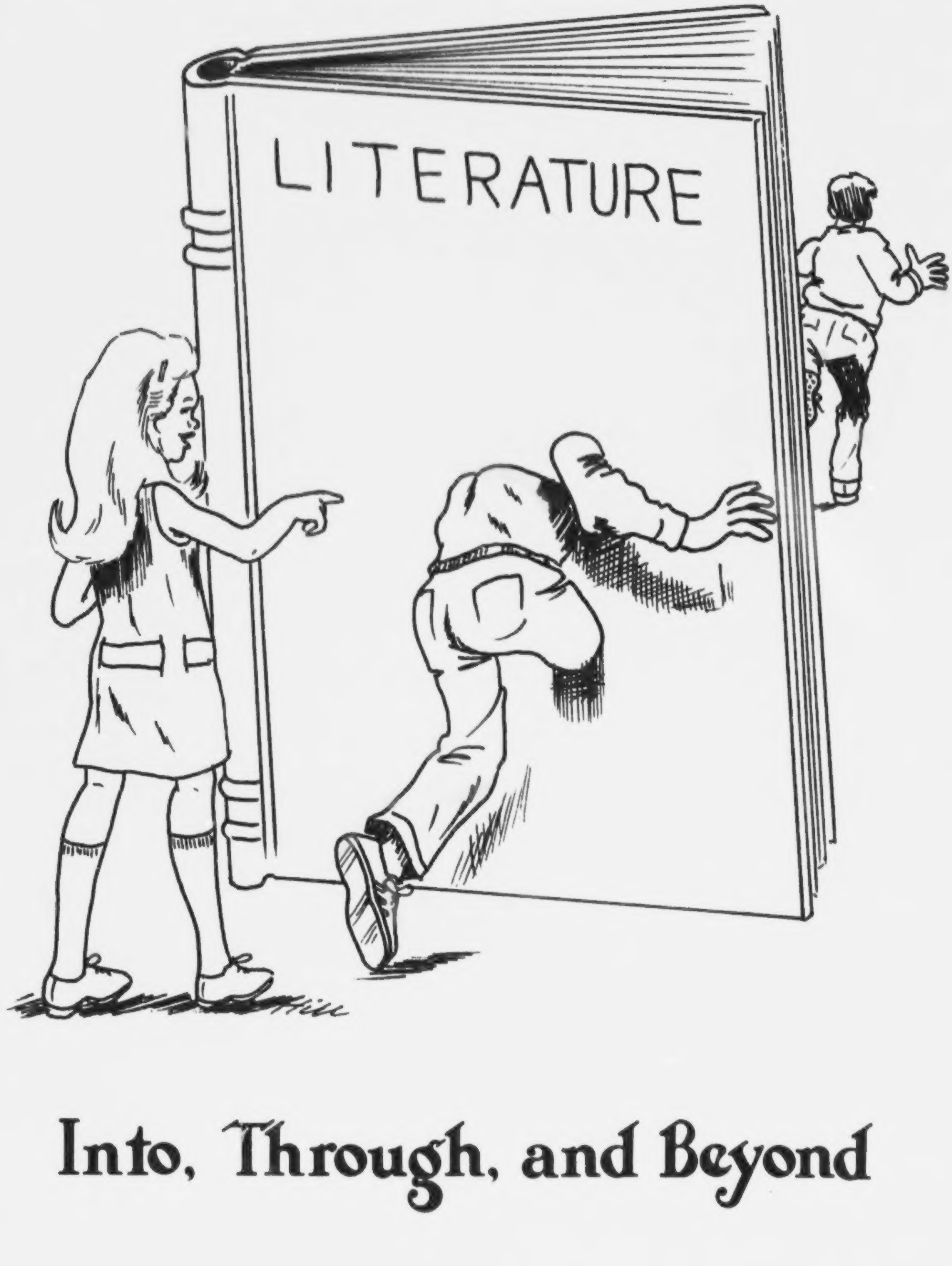
Ninth Grade

First Semester - Increased sentence complexity

Second Semester - Internal punctuation

IV. Proofreading/Editing Sheet

A grade level "Proofreading/Editing Sheet" is to be found in the "General Appendix." It should be used by every student as they go through the editing step of the writing process.


LITERATURE
Hill

Into, Through, and Beyond

A WRINKLE IN TIME
by Madeline L'Engle

9/87

A Wrinkle in Time

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	Exploring Literature "The Most Dangerous Game," page 5 "David and Goliath" page 38 "Charles," page 243
	Journeys "The Fun They Had," page 60 "The Word," page 260
Drama	Journeys "The Invisible Man," page 19
Short Novel	Journeys "Gilead," page 449
Novels (Extended Reading)	Tuck Everlasting, Babbit Something Wicked This Way Comes, Bradbury Red Moon and Black Mountain, Chant The White Mountains (trilogy), Christopher The Return of the Twelves, Clarke The Grey King, Cooper The Owl Service, Garner Justice and Her Brothers, Hamilton The Bell Tree, Hoover The Keeper of the Isis Light, Hughes A Wizard of Earthsea, LeGuin The Chronicles of Narnia, 7 volumes, Lewis

A Wrinkle in Time-continued

Dragonsong, McCaffrey

Playing Beatie Bow, Park

The House of Stairs, Sleater

The Nargun and the Stars, Wrightson

See also the extended reading list for The Lion, the Witch, and the Wardrobe.

Sample Book Report forms and Extended/Recreational Reading lists are to be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Journal Entries/Space Soap
  Begin entries three days before beginning to read A WRINKLE IN TIME.
  Read one entry a day to class, allowing time for students to write. (These may be used as sponge activities. Some students may wish to complete the story on their own.)

Day one: Your older brother has disappeared. He was working on a project about time machines for the school's science fair. Your family is horribly upset, for you're a close-knit, happy family. The rumor at school, however, is that he's run away from home. You know this can't be true. Write about how you feel about this situation.

Day two: You decide to talk to the science teacher because she knew your brother well. You go to her room after school, but she's busy helping another student with his science project. While you wait, you wander over to your brother's project, a contraption built from a piano shipping crate. You step inside it, feeling sad. Despite the tears you notice a green button has been added since you helped him lug the crate to school. Absentmindedly you push it, thinking about your brother. You look to see if the teacher is still busy. You're shocked that you're neither in the science room nor in another time. You're on another planet! Look around. Describe this planet and its inhabitants. Use all of your five senses.

A Wrinkle in Time-continued

Day three: You are still exploring the new planet. You find your brother. You have a happy reunion. He tells you that neither of you can return to earth unless you're rescued. You ask about the inhabitants, their laws and customs since you have to remain. You also ask the planet's name. What does your brother tell you? After you hear about the planet, what are your feelings?

- Ask students to discuss their opinions of space exploration.
- Have students make a collage of imaginary people and places using parts of pictures from magazines.
- To help students focus on the battle between good and evil, have students create, name, and cluster the traits of an original "good guy" and a "bad guy." Each may have a supernatural power. Working in pairs, students then choose one of each type and write a dialogue between the two. Read these aloud in class.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g. student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the A Wrinkle in Time Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Also see "Ways to Respond to Reading" in the General Appendix.

A Wrinkle in Time-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter One	Page	Definition
scudded	3	ran swiftty
frenzied	3	excited, wildly active
wraith	3	ghost
delinquent	4	somebody who violates a law
smugly	5	in a self-satisfied way
serenity	5	peacefulness
uncanny	5	eerie, mysterious
crevice	6	narrow opening resulting from a split
vulnerable	8	capable of being wounded, open to attack
subnormal	9	less than normal
preliminaries	10	things that go first
prodigious	11	extraordinary
sullen	12	dismal, gloomy, morose
repulsive	13	disgusting
sparse	17	not thickly grown
supine	20	lying on the back; face upward
dignity	20	state of being honored
relinquished	20	let go of, yielded
frivoling	21	doing something unimportant
Chapter Two		
unceremoniously	23	not relating to ceremony
piteous	23	arousing or deserving pity
warily	25	cautiously
belligerent	26	aggressive attitude
avid	26	greedy
antagonistic	27	hostile
tractable	27	easily led, taught or controlled, docile
snide	29	insinuating
inadvertently	30	unintentionally
placidly	31	peacefully
raucous	34	harsh, strident
sinister	34	corruptive, fraudulent
dilapidated	35	partly ruined or decayed
peremptory	36	haughty, absolute, final
assimilate	37	to comprehend thoroughly, to take in and accept

A Wrinkle in Time-continued

Chapter Three	Page	Definition
retorted	39	answered
wryly	40	in a twisted manner, perversely
somber	40	depressing, melancholy
indignant	41	filled with anger over injustice
legible	43	able to read
decipher	43	to make out the meaning of
megaparsec	43	326 million light years
essence	47	the basic nature of something
dubiously	47	with doubt, doubtful
morass	49	marsh, swamp, something that confuses
deft	54	quick and neat in action, skillful
paltry	54	inferior or trivial
wafted	54	moved by the wind or hands
Chapter Four		
corporeal	57	bodily, not spiritual
inexorable	58	relentless, unstopable, inflexible
verbalize	60	to express in something in words
ineffable	59	indescribable
askew	60	crooked
ephemeral	61	lasting only a short time
authoritative	63	entitled to obedience
centaur	64	half man, half horse
metamorphose	65	to change in form, transform
tangible	65	real, capable of being sensed, touched
infinity	66	unlimited time. space, or quantity
resonant	67	resounding, re-echo
monolith	66	a single great stone, monument
probing	67	investigating, penetrating
unobscured	72	able to be seen or understood
corona	72	a circle often seen around a luminous body
Chapter Five		
perturbed	76	disturbed, confused, irritated
garb	81	style of clothing, dress
Chapter Six		
anticlimax	93	an event that is less significant than what preceded it
myopic	96	nearsighted
malignant	99	evil in influence, injurious, cancerous
precipitously	99	steeply, suddenly, quickly
talisman	100	a stone carved with symbols believed to have magical powers, good omen
resilience	100	elasticity, ability to adjust, recoil and assume its original shape after being altered

A Wrinkle in Time-continued

Chapter Seven	Page	Definition
bilious	115	relating to bile (greenish)
arrogance	117	offensively proud manner
bravado	117	blustering, swaggering conduct
recourse	121	to resort to
obliquely	123	not straightforward
neurological	128	relating to the nervous system
neurons	128	functional unit of nervous tissue
tanacity	128	state of holding fast to something
Chapter Eight		
pinioned	135	restrained
pedantic	139	showing off learning with petty details
annihilate	139	to destroy entirely
ominous	140	fortelling evil
sadist	141	someone who enjoys hurting another person
emanate	143	to come out from a source
deviate	143	to turn away from an established way
Chapter Nine		
placidly	146	peacefully
brusquely	150	harshly
insolent	153	arrogant in speech and conduct
defer	154	to delay
ominous	156	foretelling evil
inexorable	157	relentless
dais	157	raised platform
tentatively	158	not final
omnipotent	158	all powerful
miasma	159	harmful influence or atmosphere
formaldehyde	161	used as a preservative
Chapter Ten		
corrosive	171	eaten away
fallible	172	capable of making a mistake
tentacles	174	similar to feelers
haunches	174	hindquarters
Chapter Eleven		
trepidation	177	fear
spasm	178	a sudden, violent effort or emotion
pungent	180	have a stiff and sharp point, acrid
perplexity	181	bewilderment
temporal	186	relating to time or earthly life
fallibility	188	ability to make a mistake
gorge	188	something that chokes up a passage
despondency	188	depression

A Wrinkle in Time-continued

Chapter Twelve	Page	Definition
tendril	194	an organ that attaches a plant to its support
ministrations	195	the acts of ministering or serving
imperceptibly	204	very slightly
reiterating	206	repeating
unadulterated	207	pure
vestige	207	a trace of something left or lost; a small remaining amount
exuberance	210	abundance of high spirits. health, growth

A Wrinkle in Time - continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Report of Information Composition

Writing Situation
The philosophy of Camazotz was that all were happy because all were alike. Some teenagers believe this too; they want to be like their peers. Think about whether you believe in being like your peers or in being unique.

Directions for Writing
Write a report discussing whether a student can be happier by being like his peers or by being unique. State your position clearly. Then support your choice with facts, reasons, and examples. This report is to be published in a column in the student newspaper.

B. Writing Process Steps

The "Writing As a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

See also "Writing Process Activities" in General Appendix.

1. Pre-Writing

- Students discuss peer pressure
- List ways in which students like to be unique.
- Cluster advantages of being like one's peers.
- Cluster advantages of being unique.
- Choose one of the above positions to support. Then list the disadvantages of the opposite position.
- See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

A Wrinkle in Time - continued

2. Drafting

   - Students review their clusters and notes
   - They include these ideas as they write the draft

3. Responding

   - Students are afforded opportunities to share their efforts with other students.
   - Partner sharing
   - Read-around groups
   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in the A Wrinkle in Time appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

   - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Descriptions of Major Components" section.

A WRINKLE IN TIME

by Madeline L'Engle

APPENDIX

A WRINKLE IN TIME - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see, "Higher Level Thinking Skills" in the "Description of Major Components" section.

A Wrinkle in Time-continued

C. Sample Questions

Knowledge (Recall)	1. State the reasons for Meg's disliking herself.
Recall	2. Describe Charles Wallace, and state why people thought he was "dumb."
Comprehension	3. Explain a tesseract.
Application	4. Give examples of objects, images and sensations which Meg experienced with the tesseract.
Comprehension	5. Why did Mrs. Who, Mrs. Whatsit, and Mrs. Which have trouble speaking?
Recall	6. Mrs. Whatsit gave the children flowers to hold. What purpose did the flowers serve?
Recall/Application	7. Repeat the children's reasons for thinking the shadow was evil. What are some symbols of evil to you? Symbols of good?
Analysis	8. Analyze why the Happy Medium didn't want to show the children earth.
Analysis	9. IT wanted to do all the deciding, thus saving the work and pain that go with decision-making. Analyze why the children refused this offer.
Evaluation/ Analysis	10. The philosophy of Camazotz was that all were happy because all were alike - differences cause problems. Compare and contrast this philosophy with yours. Argue why it is necessary to be different sometimes. Support your argument.
Comprehension	11. Discuss what IT represented.
Comprehension	12. Why did Mr. Murray almost submit to it?
Comprehension	13. Meg was terribly disappointed to find that her father did not know or do all things. Explain the lesson she learned when she realized the truth.

A Wrinkle in Time-continued

Application	14. Sketch what you learned from this book that you didn't know before.
Analysis	15. Compare and contrast this book with The Wizard of Oz.
Evaluation	16. What is the theme of A Wrinkle in Time? Man against Nature? Man against Man? Man against Himself?

A Wrinkle in Time - continued

RESPONSE/REVISION GUIDE

1. Does the beginning of the paper capture the reader's interest?

2. Did the writer clearly state his position on being like or unlike one's peers? What is his position?

3. Did the writer support his position of being like or unlike one's peer with reasons, facts, or examples? What is the most effective reason, fact, or example the writer uses in support of his position?

4. What part of the writer's position needs to be supported more fully?

5. Was any part of the paper confusing? Explain your answer.

6. Does this paper have introductory and summary paragraphs?

7. Copy the best sentence in this paper.

8. How could this report be improved?

9. What do you like best about the paper?

Signature

THE LION, THE WITCH, AND THE WARDROBE
by C. S. Lewis

9/87

The Lion, the Witch, and the Wardrobe

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be usd either before or after the core work.

Genre	Anthology
Short Stories	Exploring Literature "The Most Dangerous Game," page 5
	"David and Goliath," page 38
	"Charles," page 243
	Journeys "The Fun They Had," page 60
	"The Word," page 260
Drama	Journeys "The Invisible Man," page 19
Short Novel	Journeys "Gilead," page 449
Novels (Extended Reading)	Watership Down, Adams
	The Book of Three (series), Alexander
	The Complete Fairy Tales and Stories, Andersen
	The Wizard of Oz, Baum
	The Martian Chronicles, Bradbury
	Hitty: Her First Hundred Years, Field
	A Quest for Orion, Harris
	the Dune trilogy, Herbert
	The Chronicles of Narnia (Core work is one of a series of 6), Lewis
	The Hobbit and The Lord of the Rings trilogy, Tolkien

The Lion, the Witch and the Wardrobe- continued

Twenty Thousand Leagues Under the Sea, Verne

The Once and Future King, White

See also the extended reading list for A Wrinkle in Time.

Sample Book Report forms and Extended Recreational Reading Lists are to be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- This journal assignment below will serve to introduce the idea of the novel as a fairy tale. A fairy tale is usually a tale in which supernatural "spirits" such as elves, hobgoblins, dragons, etc., are represented as having mischievous temperaments, unusual wisdom, and power to regulate the affairs of man in whatever fashion they choose.
- Discussion can be held about the most famous compilers of fairy tales, such as the Grimm Brothers or Han Christian Andersen. The teacher should also point out that there is usually an underlying "message" or moral to these tales.
- Journal Assignment #1: One of your teachers asks you to go on an errand. You must go to a part of the school where you have never been, and deliver a message to someone in room 412. When you enter the room, you find that you have just entered a new dimension, another "world" different than that of your own. You meet a "guide" who asks to spend the day with you. Describe the guide, who might be part human, part fantasy, and what the world looks like on your voyage. By the way, you won't be missed at all, for although your trip may take four hours or more, it will only take one earth minute.
- Journal Assignment #2. This journal assignment will anticipate other assignments to be given on the development of the character of Edmund. The focus will be on the lies that Edmund tells his brothers and sisters that create much of the character conflict in the novel. Why do people tell lies? Have you or someone else ever lied about something because you were afraid to tell the truth? Did you have to tell other lies to cover the fact that you were lying in the first place? Did you finally have to tell the truth at some point? Did this experience teach you something about yourself?

The Lion, the Witch and the Wardrobe- continued

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g. student oral reading, teacher oral reading, silent reading .

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the The Lion, the Witch, and the Wardrobe Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- See "Ways to Respond to Reading" in General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Use class discussion.
- Use role play
- As a class activity, have the students cluster the character of Edmund.
- Discuss the idea of writing a journal from the viewpoint of a character with the students. Then model the first of a series of journal assignments that trace the development of the character of Edmund:

    1. Describe Edmund's first encounter with the White Witch, the candy he eats, and his feelings about her promise that if he returns with all his brothers and sisters, she will make him King.
    2. Describe Edmund's thoughts when he returns from the wardrobe and tells his brothers and sisters that he never really entered Narnia with his sister Lucy.
    3. Describe Edmund's feelings when he sneaks out of the house of the Beaver family and goes to the palace of the White Witch.

The Lion, the Witch and the Wardrobe- continued

4. Describe Edmund's feelings when he finds the White Witch has lied to him and when he realizes he has betrayed his brothers and sisters.

5. Describe Edmund's feelings when he battles with the White Witch and breaks her wand.

6. Describe Edmund's thoughts when his sister Lucy restores him to life after the battle with the White Witch.

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

	Page		Page		Page
wardrobe	5	camphor	50	vermin	112
parcels	8	bagged	52	jolting	114
faun	9	prig	53	thrush	119
reigns	11	wrenched	54	pavilion	122
myth	12	treason	55	mane	125
jollification	13	slighted	58	minotaurs	132
lulling	16	beckoned	62	centaur	134
cloven hooves	17	token	63	treachery	139
spite	19	festoons	66	campaign	134
batty	21	mortar	69	ogres	148
hoax	22	marmalade	71	gibber	149
heather	23	stratagem	73	crouched	153
accord	25	offense	77	gnawed	156
groping	25	prophecy	78	stooped	159
pax	26	reckoned	86	heave	161
stern	27	principal	87	heathery	162
champing	28	turret	89	whimpering	165
dreadful	30	jarring	91	dratted	167
Turkish	32	crock	95	gibbered	174
snappish	37	abide	97	cordial	176
armour	40	sensible	103	remnants	180
arrow	42	solemn	102	courtiers	182
logic	45	cordial	105	foreboding	184
alarming	47	swish	110		

The Lion, the Witch and the Wardrobe- continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Evaluation Composition

Writing Situation
There were many characters in The Lion, the Witch, and the Wardrobe. Some of them you may have liked, and some of them you may have disliked. Think of one about whom you had either strong positive feelings or strong negative feelings.

Directions for Writing
Write a composition in which you identify a character in The Lion, the Witch, and the Wardrobe. State whether you like or dislike this character, and give reasons and examples to support your opinion. This will be submitted for publication in the student literary magazine.

B. Writing Process Steps

The "Writing As a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

See also "Writing Process Activities" in General Appendix.

1. Pre Writing

   - Think of a character in the novel for whom you had either strong positive or strong negative feelings.
   - Cluster the traits of the character which made you like or dislike him.
   - List the actions of the character which demonstrated the traits in the above cluster.
   - See "Suggested Pre-Writing Activities" in the General

     Appendix for additional activities.

2. Drafting

   - Students review their clusters and notes
   - They include these ideas as they write the draft

3. Responding

   - Students are afforded opportunities to share their efforts with other students.
   - Partner sharing
   - Read-around groups
   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in the The Lion, the Witch and the Wardrobe appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

   - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Descriptions of Major Components" section.

THE LION, THE WITCH, AND THE WARDROBE
by C. S. Lewis

APPENDIX

THE LION, THE WITCH, AND THE WARDROBE - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Compnents" section.

THE LION, THE WITCH, AND THE WARDROBE - Study Guide continued

C. Sample Questions

Comprehension	1.	Why were Peter, Susan, Edmund, and Lucy sent to the house of the professor?
Knowledge (recall)	2.	Who first went through the wardrobe and what did she find on the other side?
Comprehension	3.	Explain why the Faun had first befriended Lucy. Why did he change his plans?
Analysis	4.	Compare the definition given for a fairy tale with Lucy's first meeting with the Faun.
Application	5.	How would you react if you met the White Witch and she fed you Turkish Delight?
Analysis	6.	Contrast Edmund's character with that of his brother and sisters.
Analysis	7.	Compare and contrast the world of Narnia under the power of the White Witch and the power of Aslan.
Application	8.	Discuss the differences between the real world and that of the land of Naria.
Synthesis	9.	Compile a list of the changes in Edmund's character.
Evaluation	10.	Choose the character you think most clever. Give reasons for your choice.

THE LION, THE WITCH, AND THE WARDROBE - Response/Revision Guide

1. Does the beginning of the paper capture the reader's interest?

2. Did the writer clearly identify the character he is discussing? Who is that character?

3. Did the writer state clearly whether he likes or dislikes the character?

4. Did the writer support this position by focusing on one or more reasons for the judgement? Explain your answer.

5. Was any part of the report confusing? Explain your answer.

6. Does this paper have introductory and summary paragraphs?

7. How could this report be improved?

8. What do you like best about the paper?

signature

MYTHOLOGY:

GREEK MYTHS
by Coolidge
THE MAGIC AND THE SWORD
by Cox

MYTHOLOGY: GREEK MYTHS/THE THE MAGIC AND THE SWORD

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Story	UNDERSTANDING LITERATURE "David and Goliath," page 38
Poem	"Hope," page 43
	"Fable for When There's No Way Out," page 125
Short Story	"The Gift of the Magi," O. Henry, page 286

Sample Book Report forms are to be found in the General Appendix.
Extended and Recreational Reading List can be found in the Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Discuss heroes and qualities that a hero should possess.
- Discuss heroes of the past and today's heroes.
- Have students bring in favorite movie star or pop star pictures, posters, etc. Discuss attributes of characters and relate to properties of mythological characters.
- Ask students to share their knowledge of myths, fairy tales, fables.
- Discuss list of major gods and goddesses.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

Mythology-continued

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section locateed in the Mythology Appendix.
- Use "Book Box," "Reading Logs" and/or Dialectical Journal writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- Students write responses to class discussions, student reading, and teacher questions. Students may write personal responses to particular events, descriptions, or ideas, e.g. "Phaeton could never bear to be beaten, even if he must risk his life in some rash way to win." Who are some "heroes" today who do this?
- Interview - Write a series of interview questions as a talk show host. Interview one of the characters.
- Dialogues - Ask students to write dialogues between characters of different myths.
- Chart - Ask students to chart the relationships between the various gods and goddesses.
- Play - Students, in groups, take their favorite (or one assigned) myth and act it out in a modern setting with modern dialogue.
- Create Your Own Myth -

  Discussion
  a. Preface the reading of the myth by asking students why they think certain animals, plants, etc., have such distinct features (for example: the giraffe's spots and long neck, the rhino's horn, the rose's fragrance and thorns).

  b. Read aloud the myth of Arachne.

  c. Discuss Arachne's transition or metamorphosis.
     1. In Athena's eyes, what does Arachne do that is wrong?
     2. Why does this anger Athena?
     3. What is Arachne's major personality fault? What is Athena's?
     4. Why must Arachne be changed into another form?
     5. How is Arachne's final form directly related to her original form?

Mythology-continued

Brainstorming and Prewriting

a. Brainstorm and list on the board possible topics for a myth in which a mortal, demigod, or god changes for some particular reason. Possible topics: giraffe, cat, rhino, rose, weeping willow, volclano, armadillo, bee, ant, etc. Direct students toward ideas which are unique in appearance, function, etc.

b. Have students select one of the suggested ideas and briefly write a sentence describing why that animal/plant/insect is so unique and how it could possibly become that way through mythology.

c. Instruct students to choose one or more gods from the list. At least one of the major gods/goddesses must be used in the writing task.

d. Have students organize their plots by clustering the following ideas: 1) the relationship/confrontation between the god(s) and mortal; 2) the details of the metamorphosis.

- Drafting - Using the clusters, students write their own myths.

- Responding - Students are afforded opportunities to share their efforts with other students. Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step.

- Revising - Have students check that they have done the following: Incorporated the ideas generated by the "Response/Revision Guide".

1. Does your myth have an interesting beginning?
2. Does your myth include one major god or goddess?
3. Do you have interesting dialogue?
4. Are your descriptions clear and exact with detail?
5. Is the metamorphosis clear?
6. Does your myth end in a satisfying way?
7. What do you like best about the story?

- Editing - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student.

Mythology-continued

MAJOR GODS AND GODDESSES

1. ZEUS (Jupiter) - lord of gods and men; god of thunder and lightning; joining with Poseidon and Hades in rebellion against their father, the three sons divided the universe into three kingdoms, Zeus winning the sky as his special area; Zeus also had love relationships with many women.
2. HERA (Juno) - Zeus' faithful wife; easlily enraged by her husband's unfaithfulness, she caused heartache for most of his lovers.
3. POSEIDON (Neptune) - ruler of the sea, god of earthquakes and storms.
4. HADES (Pluto) - ruler of the underworld (bearing the same name).
5. APOLLO (Phoebus) - god of the sun and light, music, poetry, medicine, archer, and young unmarried men; Zeus' son by Leto; also an eager lover.
6. ARTEMIS (Diana) - goddess of the moon, hunting, maidens, and childbirth; Apollo's twin.
7. ARES (Mars) - god of war; son of Zeus and Hera; not well-liked by his fellow gods on Olympus because he concentrates on war too much.
8. ATHENA (Minerva) - goddess of war and wisdom; born from Zeus' head one day when he had a splitting headache.
9. HEPHAESTUS (Vulcan) - god of fire and a blacksmith; associated with volcanoes; son of Hera; crippled and unlucky husband of Ahprodite.
10. APHRODITE (Venus) - goddess of beauty, love and marriage; unfaithful wife of Hephaestus (she is caught often with her lover, Aries).
11. DEMETER (Ceres) - goddess of vegetation; deeply devoted to her daughter by Zeus (Persephone, wife of Hades).
12. HERMES (Mercury) - the messenger god; a playful trickster; the guide for souls as they cross the river Styx to enter Hades.

Mythology-continued

C. Vocabulary Development

- Keep definitions simple and meaningful
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Selected words from "Pygmalion and Galatea"
The Magic and the Sword p. 88

	Page		Page
sculptor	88	awe	89
ivory	88	entranced	89
maiden	88	trinket	89
fashion	88	adorn	89
scorned	88	incense	89
abruptly	88	scarlet	90
mellow	88	caressed	90
toil	88	mortal	90

Selected words from "Phaeton, Son of Appollo"
The Magic and the Sword p. 12

	Page		Page
dwelt	12	immense	15
boast	12	dissuade	15
rash	13	immortal	15
crimson	13	bade	15
orb	13	yokes	15
embossed	14	precipitous	16
undazzled	14	crouched	16
origin	14	amber	16

Selected words from "The Seven Stars"
Introduction to Literature

	Page
heifer	517

Selected words from "Why Mulberries are Red"
The Magic and the Sword p. 50

	Page
glimpse	50
groped	51
thrust	52
shuddering	52

Mythology-continued

Selected words from "Echo and Narcissus"
The Magic and the Sword p. 53

	Page		Page
resented	53	captivated	54
truant	53	implored	54
haughtily	54	frantic	55
vengeance	54	coaxed	55

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Evaluation Composition

Writing Situation

Think of all the myths that we have read. Reflect on the various strengths and weaknesses of the gods and goddesses.

Directions for Writing

Write an essay in which you identify a character from one of the myths that we have read. Describe this character and give reasons why you like or dislike this character. Be sure to include examples.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the setps in the writing process. The section also suggests a grading procedure which will reduce the paper burden. See "Writing Process Activities" in General Appendix.

1. Pre-Writing

   - Make a list of the gods and goddesses that we have read about. Choose one and cluster the things you like and dislike about him or her.
   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

Mythology-continued

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students. Examples: Partner sharing or Read-around groups.
   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in the Mythology Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide".

5. Editing

   - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

MYTHOLOGY:
GREEK MYTHS
by Coolidge
THE MAGIC AND THE SWORD
by Cox

APPENDIX

MYTHOLOGY - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distictions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

Mythology - Study Guide-continued

C. Sample Questions

"Pygmalion and Galatea"

Comprehension (Recall	1.	Why did Pygmalion decide to carve a statue of a woman?
Knowledge	2.	What was Pygmalion's wish?
Recall	3.	Why did he make this wish?
Recall	4.	Why did he express his wish at the temple of Aphrodite?
Synthesis	5.	Create an ending to Pygmalion's unfinished thought, "Or better still . . ."
Evaluation	6.	Evaluate what happened to Pygmalion. Did he or did he not get what he deserved?

"Phaeton, Son of Apollo"

Comprehension (Recall)	1.	Why does Phaeton demand proof that Apollo is his father?
Knowledge	2.	What is the rash promise that Apollo makes to his son?
Knowledge	3.	List the effects that Phaeton's driving has on earth.
Analysis	4.	Classify the qualities of human behavior that this myth illustrates.

"The Seven Stars"

Knowledge	1.	What was the power of the youngest brother?
Synthesis	2.	Speculate on why the little girl left her home.
Evaluation	3.	Evaluate the significance of the final statement.

Mythology-continued

"Why Mulberries Are Red"

Application	1.	Relate an experience that you have had when you made a wrong assumption and acted rashly.
Comprehension	2.	Explain the conflict in the story and tell how it was resolved.

"Echo and Narcissus"

Comprehension	1.	Why was Echo punished by Hera? What was the punishment?
Knowledge (Recall)	2.	How did Narcissus die?
Evaluation	3.	Appraise the punishments of the gods.

III.Response/Revision Guide

Evaluation

1. Does the beginning capture the reader's interest?

2. Does the beginning clearly acquaint the reader with the subject of the essay?

3. Does the writer clearly state his evaluation?

4. Does the writer state reasons for his judgement?

5. What specific example(s) does the writer use to illustrate his reason?

6. Is there anything that should be added?

7. What do you like best about the paper?

THE PHANTOM TOLLBOOTH

by Jules Lester

THE PHANTOM TOLLBOOTH

by Jules Lester

I Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before of after the core work.

Genre	Anthology
Short Stories	INTRODUCTION TO LITERATURE
"The Celebrated Jumping Frog of Calaveras County," p. 278	
"Rip Van Winkle," p 293	
"The Disappearing Man," p 3	JOURNEYS
"Thank you, Ma'am," p 108	
"The Tinker and the Ghost," p 320	
Poems	INTRODUCTION TO LITERATURE
"Princess of Pure Delight," p 403	
"Sarah Cynthia Sylvia Stout Would Not Take the Garbage Out," p 461	
"The Porcupine," p. 464	
"Limericks," pp. 465-467	

- Extended/Recreational Reading Lists and Sample Book Report forms are to be found in the General Appendix

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students to illustrate literally one or more of the following figurative expressions and idioms (or choose one of their own):

  Watch dog
  Killing time
  Spelling bee
  Humbug
  Bee in her bonnet
  Leave no stone unturned
  Time flies
  It goes without saying
  He drives me up the wall

The Phantom Tollbooth-continued

Make mountains out of molehills
Split hairs
Make hay while the sun shines
Hanging by a thread
Eat my words
Out of the frying pan into the fire
Bite my head off
Bite off more than you can chew
Toe the line
Lower the boom
Drive a bargain
Making ends meet

- Ask students to write down as many problems as they can think of that relate to school. Compare their lists to Milo's on Page 9.

- As a class activity, cluster on the chalkboard the possible effects of allowing students to go to school only when it pleased them.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.

- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Phantom Tollbooth Appendix.

- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.

- A video cassette of this work may be available. Check with the school media clerk.

- See also "Ways to Respond to Reading" in General Appendix.

The Phantom Tollbooth-continued

C. Use class discussion

D. Use role play

- Refer back to the lists students prepared in "Pre-Reading Activity" identifying problems related to school. Cluster on the chalkboard solutions to some of these problems.

- As an anticipation activity, at the end of a chapter ask students what they think is going to happen next.

E. Use copy of map of Milo's journey to follow his progress. (See p. 6)

F. Free writing assignment. Ask students to write for 10 minutes without stopping listing all of the things they would do if they could do anything they wanted to do (no restrictions with regard of age, money, sex, time, place, etc.)

G. Vocabulary Development

- Keep definitions simple and meaningful.

- Have students transcribe from the book the sentence containing each word.

- Teach approximately ten words per week from the following list:

Chapter 1	Page
dejectedly	9
turnpike	12
precautionary	12
cartographers	13
destination	14
Chapter 2	
shimmered	17
expectations	17
monotonous	22
doldrums	23
lethargy	24
ordinance	26
procrastinating	27
conciliatory	27
Chapter 3	
disrepute	34
unabridged	38
essence	40
connotation	40
audibly	44

Chapter 4	Page
tumult	45
quagmire	47
flabbergast	47
misapprehension	50
infuriate	56
persistently	56
Chapter 5	
commerce	59
imply	62
menacingly	62
dark	63
assuringly	65
commendable	65
faintly	67
macabre	67
brevity	67
Chapter 6	
barren	71
presumption	71
flourished	74

Chapter 6	Page
animosity	74
grievances	74
reconcile	76
warp/wolf	77
ominously	78
agitated	79
Chapter 7	
cordially	82
famished	82
Chapter 8	
harrowing	96
chasm	96
ominous	97
prey	97
crags	97
fiends	97
triumphal	97
speculated	100

The Phantom Tollbooth-continued

Chapter 9	Page
quest	101
promontory	102

Chapter 10	
illusions	115
mirages	115

Chapter 11	
plummeted	132
discord	133
dissonance	133
apothecary	135
pneumatic	141
din	141
perpetually	143
pandemonium	143

Chapter 12	
laudable	145
audible	145
placards	146
disconsolate	148
consensus	148
deceive	150
resolute	150
crestfallen	154
cascade	157

Chapter 13	Page
immense	161
debris	162
disconsolately	162
immense	161
debris	162
disconsolately	162
beckoned	165
knickers	166

Chapter 14	
dodecahedron	173
grimace	176
buffing	180
nuisance	182

Chapter 15	
caldron	184
famine	186
anguished	186
magnitude	189
infinity	191

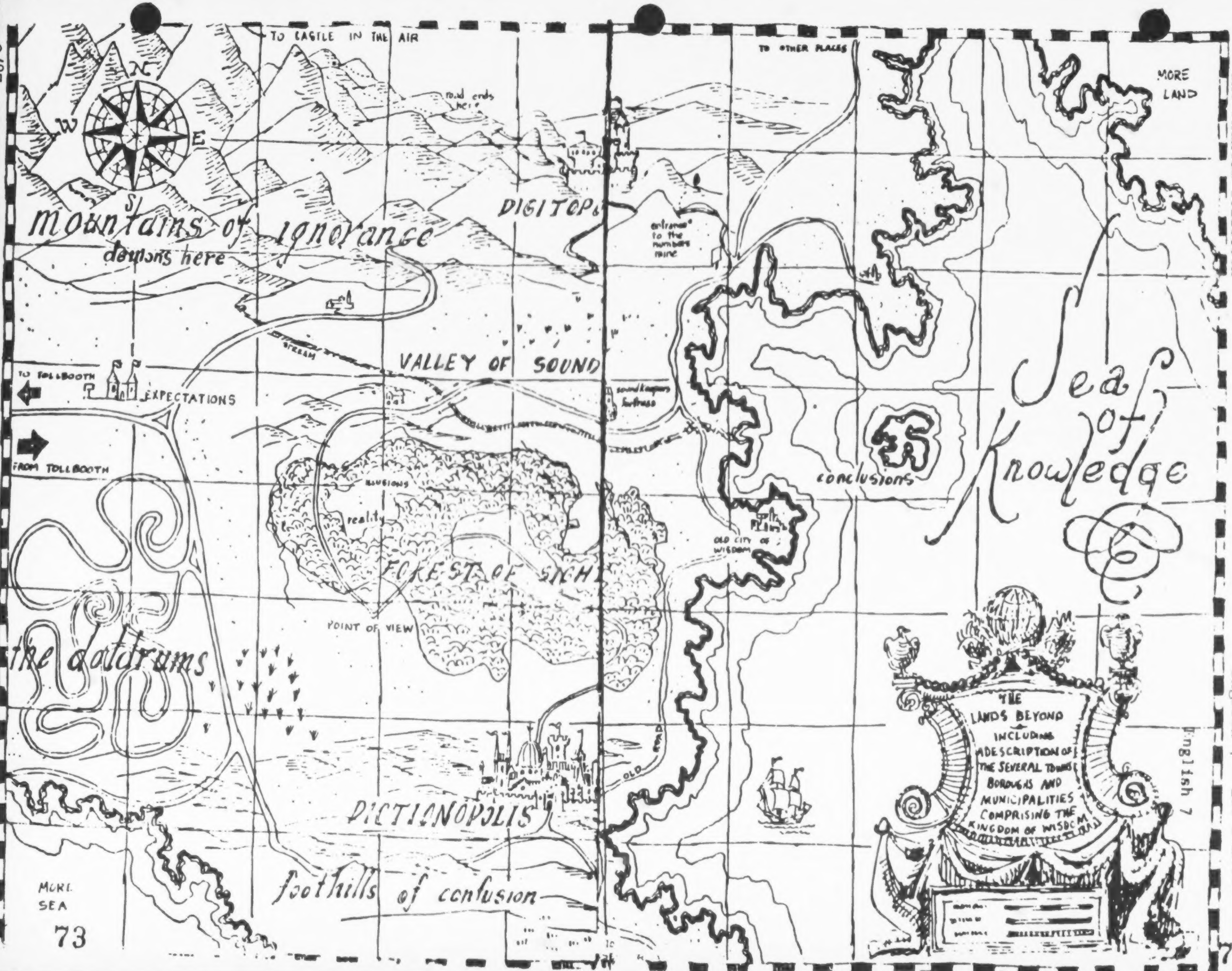
Chapter 16	
nonchalantly	200
jovially	200
disdainfully	201
maliciously	204
amiably	205

Chapter 17	Page
villainous	212
petty	213
ogre	213
plateau	217
gelatinous	219
peevishly	221
unenlightened	222
fissure	22

Chapter 18	
precariously	225
ovation	229

Chapter 19	
loathsome	237
flailing	238
grotesque	239
scurried	247
exploits	248
perils	250

Chapter 20	
erratic	255


N
W
E
S
TO CASTLE IN THE AIR
road ends here
TO OTHER PLACES
MORE LAND
DIGITOPOLIS
mountains of ignorance
demons here
entrance to the numbers mine
STREAM
VALLEY OF SOUND
TO TOLLBOOTH
EXPECTATIONS
sound keepers fortress
FROM TOLLBOOTH
Sea of Knowledge
conclusions
illusions
reality
OLD CITY OF WISDOM
FOREST OF SIGHT
POINT OF VIEW
the doldrums
OLD ROAD
DICTIONOPOLIS
foothills of confusion
MORE SEA
THE LANDS BEYOND INCLUDING A DESCRIPTION OF THE SEVERAL TOWNS BOROUGHS AND MUNICIPALITIES COMPRISING THE KINGDOM OF WISDOM

The Phantom Tollbooth-continued

H. Testing

- Write essays directly based on this core work.

- Use objective and essay tests.

- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Analysis: Speculation about Effects Composition.

Writing Situation

The Phantom Tollbooth tells how school might be improved if you only did what you wanted to do. Think of some other situations that might be affected in interesting ways if everybody did only what he/she wanted to do.

Directions for Writing
Write a paragraph in which you speculate about the effects of one of the following situations:

- If parents only made decisons for the family when they felt like it, what effect would it have on the family life?

- If teachers taught only the things they liked or thought were important, what effect would it have on education?

- If all the workers in Burbank decided to work only when they wanted to, what effect could it have on life in Burbank? (Note: students should be encouraged to explore even far-fetched effects. They do not have to defend what they write.)

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden. See also Writing Process Activities in General Appendix.

1. Pre-Writing

Arrange students in groups according to the topic they have chosen. Students brainstorm and think of all the possible effects, and then cluster them together. (15-20 minutes should be enough time for this activity.)

The Phantom Tollbooth-continued

- See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.

   - They include these ideas as they write the draft.

   Look over your list of possible effects. Decide on a organizational pattern, perhaps from most likely to least likely effect (or most reasonable to most fantastic.)

3. Responding

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in The Phantom Tollbooth Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response Revision Guide."

5. Editing

   - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow ther procedures outlined in "Description of Major Components" section.

THE PHANTOM TOLLBOOTH
by Jules Lester

APPENDIX

THE PHANTOM TOOLBOOTH - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE PHANTOM TOLLBOOTH - Study Guide-continued

C. Sample Questions

Chapters 1 & 2

Knowledge/ Recall	1.	What was the size of the package found in his room?
Comprehension	2.	Why was the package sent to Milo?
Recall	3.	Where did Milo decide to go on his trip?
Comprehension	4.	Explain the difference between a "Weather Man" and a Whether Man."
Recall	5.	Describe the Doldrums. How do you get there? How do you get out?
Evaluation	6.	Choose whether time is valuable or worthless. Give 3 reasons for your opinion.
Application	7.	If you had to buy the words you use, which 5 words would be the most valuable to you, the ones on which you would be most willing to spend money?

Chapters 4, 5, & 6

Application	1.	If letters had flavors, describe the taste of o t and s
Analysis	2.	Compare Officer Short Shrift's legal system to our system of checks and balances.
Recall	3.	What was the "Official" Which's job?
Analysis	4.	Analyze the forces "Wisdom" has to fight to give?
Comprehension Knowledge	5.	Who are Rhyme and Reason? Why are they banished to the Castle in the Sky?

Chapter 7

Application	1.	If you knew you were going to have to eat your words, what would you say?
Recall	2.	What did the king have to eat? (translation please)

THE PHANTOM TOLLBOOTH - Study Guide continued

Recall	3.	What seasonings and breads are served with dinner.
Application	4.	Predict if you enjoy receiving your "just deserts."
Application	5.	Without using any listed on page 91, give examples of "half-baked" ideas.

Chapter 8

Comprehension	1.	Explain the difference between saying "That's just as bad" and "That's just as good."
Recall	2.	What was Humbug's plan for gaining the release of Rhyme and Reason?
Evaluation	3.	Select 10 words that Milo might have the greatest need for out of the box of words King Azas gave him.
Evaluation	4.	Evaluate why things look different to us at different times (stages) in our lives.
Application	5.	Prepare 3 different Points of View for a blade of grass. (See example of bucket of water on page 108.)

Chapter 10 & 11

Comprehension	1.	Explain how the same person could be Giant, Midget, Fat Man, and Thin Man.
Comprehension	2.	Explain Alec's statement on page 119: "...it's just as bad to live in a place where what you do and see isn't there as it is to live in one where what you don't see is."
Application	3.	While the teacher plays one or more instrumental musical selections, illustrate the picture that comes to mind, concentrating especially on the colors.
Recall	4.	What happened when Milo conducted the orchestra?
Recall/ Application	5.	What was special about the telescope Alec gave Milo? What problems can you think of that would result from always seeing things?
Recall	6.	Describe the awful Dynne.

THE PHANTOM TOLLBOOTH - Study Guide continued

Chapters 12 & 13

Application	1.	Predict the sound you would miss the most if you were in the Silent Valley.
Application	2.	Think about some very quiet place. Remember the sounds of quietness and descibe them.
Application	3.	Read the descriptions of sounds on pages 156-157. Illustrate what you think a dog's bark, a baby's cry and a whistle's shrill would look like.
Recall	4.	How did Milo manage to smuggle a sound out of the Soundkeeper's fortress?
Comprehension/ Knowledge	5.	Explain how you get to the Island of Conclusions. What conclusion got Humbug there? Tock? Milo?

Chapters 14, 15, 16

Recall	1.	Describe the Dodecahedron.
Application	2.	Without repeating any of the examples on page 177, prepare 3 additional reasons for the importance of numbers.
Recall	3.	What was the biggest number in the mine?
Recall	4.	Recall why infinity is a "dreadfully poor place."
Analysis	5.	Analyze the statement on page 197, "-...but just because you can never reach it doesn't mean that it's not worth looking for."
Recall	6.	What is the one thing that Azaz and Mathemagician agree on?
Recall	7.	Describe the Everpresent Wordsnatcher.

Chapters 17 & 18

Application	1.	Give examples of the "easy" jobs you sometimes do to put off doing the important difficult ones.
Application	2.	Draw a picture of the demon of insincerity the way he described himself.

THE PHANTOM TOLLBOOTH - Study Guide continued

Recall	3. What attempts did the Senses Taker make to delay Milo, Tock and Humbug?
Comprehension	4. Restate how the Princess of Pure Reason explained to Milo that everything is important to learn.

Chapter 19

Recall	1. While Milo and his group ran from all the demons of Ignorance, who came to meet them and rescue them?
Comprehension	2. Explain the statement on page 247, "...what you can do is often simply a matter of what you will do."
Recall	3. What was the important thing about Milo's quest that no one told him before his journey?
Comprehension	4. Explain how Milo was going to explore other worlds in the future.
Comprehension/	5. The philosophy of the land of Wisdom was that Wisdom should grow to overcome Ignorance. Evaluate this philosophy.
Evaluation	6. What is the theme of THE PHANTOM TOLLBOOTH? Man against Nature? Man against Man? Man against Himself?

THE PHANTOM TOLLBOOTH -Response/Revison Guide

II. Analysis Speculation about Effects

1. Does the writer describe the situation he or she is speculating about clearly enough for you to understand what might happen?

2. List one or two of his or her most precise words.

3. Is there anything about the event you want to understand more clearly? Ask the writer a question.

4. Did the writer interest you in reading this paper?

5. Did the paper sound finished?

6. What should the writer include, remove, or re-write to improve this composition?

7. Is there a clear structure to the paper so that the ideas flow smoothly and logically? Circle the main organizational plan of the paper:

   least important to most important

   least likely to most likely

   most fantastic to most reasonable

   other (identify) ______________

   ____

THE INCREDIBLE JOURNEY
by Sheila Burnford

THE INCREDIBLE JOURNEY
by Sheila Burnford

I. Bridges

The following works of literature are in available anthologies and may be used either before or after the core work.

Genre	Anthology
Short Stories	Introduction to Literature How the Whirlwind Saved Her Cub, p. 54 Weep No More, My Lady, p. 264 The Small Miracle, p. 129 The Apprentice, p. 212 Last Cover, p. 223 The Sea Devil, p. 147
	Journeys My Hero, p. 117 The Cherub and My Sainted Grandmother, p. 157 A Man of His Won, p. 184 The Great Cross-Tunisia Raccoon Chase, p. 248 The Boomer Fireman's Fast Sooner Hound, p. 284 The Horse Looked at Him, p. 302 The Fallen Star, p. 397
Non-Fiction	Journeys Eugenie Clark and the Sharks, p. 11
Novels	Travels with Charley Island of the Blue Dolphins Swiss Family Robinson Call of the Wild
Film	Disney: The Incredible Journey Benji the Hunted

Sample Book Report Forms and Extended/Recreational Reading lists are to be found in General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students what the the title means.

The Incredible Journey - continued

- Discuss personal examples of pet loyalty and courage. Start the discussion with examples of separation and reunion.
- Bulletin Board: Have students cluster a description of their favorite pet and bring photos of their pets to class.
- Pets have personalities as people do. Have students convey to the reader the personality of their pets by describing how the pet looks and acts.
- To help students picture the wilderness which might be foreign to them, ask them to close their eyes and read them the first two pages through the paragraph that ends, "...the days of Indian summer."
- Dictate the first two paragraphs of the book to students.
- By use of clustering, have students compare and contrast the wilderness with civilization.
- Have students describe their favorite vacation spot. Discuss words that appeal to the senses. Have students exchange papers and underline all words that appeal to the senses.
- Have students find a paragraph in a favorite book or story that gives a vivid sense of place and copy it down. Discuss setting. Read aloud passages.

III. Through the Core Work

A. Various Kinds of Reading

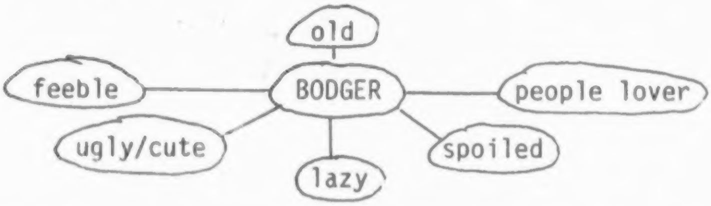
- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading.)

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Incredible Journey Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- See "Ways to Respond to Literature" in General Appendix.

The Incredible Journey - continued

- Use class discussion.
- Use role play.
- As an anticipation activity, at the end of a chapter, ask students what they think is going to happen next.
- As a group activity, cluster the personality of each animal. For example:



- Have students become one of the three animals and record several journal entries of his journey. Typical entries might be as follows: day one of his journey, incident with the bear cub, river crossing, MacKenzie's farm, and conclusion of his journey. (Remind students to maintain the first person point of view and be consistent with the personality in the original cluster.)

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

The Incredible Journey - continued

Chapter 1	Page
concessions	3
amphibious	3
marten	4
burnished	4
austerely	4
accord	5
translucent	6
sinew	6
contrition	7
sybaritic	9
parody	9
sedately	11
reciprocal	13
languished	14
incessant	14

Chapter 3	
abhorrent	31
derelict	32
benison	33
talons	35
apprehensions	36
bravado	37
galvanizing	38
grotesque	38

Chapter 4	
forage	41
ingratiatingly	45
paroxysms	46
strident	46
succored	48

Chapter 5	
lodestone	52
fastidiously	59
furtively	60
ravenously	60
amicably	61
impetus	64
requiem	65

Chapter 6	Page
frugal	69
incongruous	74
vigilance	76
pungent	77
enigma	77
wrath	78

Chapter 7	
apparition	81
capitulated	81
homage	82
voraciously	82
dervish	85
molybdenum	86

Chapter 8	
poseur	93
incredulous	94
venomously	95
malevolent	97
raucous	100

Chapter 9	
indefatigable	111
replete	121

Chapter 11	
poignant	140
pandemonium	143
surreptitiously	144

The Incredible Journey - continued

D. Testing

- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work

A. Writing Task - Autobiographical Incident Composition

Writing Situation
Your English class is putting together a notebook about places important to students. Think of a place that is both familiar and important to you.

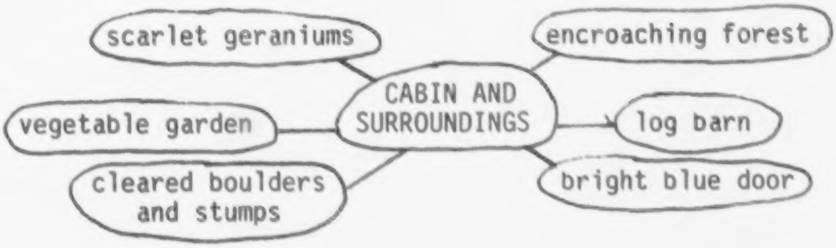
Directions for Writing
Write a one or two paragraph essay describing a familiar place that is important to you. Appealing to as many senses as possible (e.g., sight, sound, touch, smell, taste), describe your place so that someone in your class can picture it in his/her mind. Be sure to explain why this place is meaningful to you.

B. Writing Process Sreps

The "Writing as a Process" materials found in the "Description of Major Components" and General Index section explain each of the steps in the writing process. The sections also suggest activities and a grading procedure which will reduce the paper burden.

1. Pre-Writing

- Students read paragraphs of description beginning with "Many miles..." found on page 67.
- Students list places that are important to them.
- Students choose one place and cluster describing words, such as the following:


scarlet geraniums
encroaching forest
CABIN AND SURROUNDINGS
vegetable garden
log barn
cleared boulders and stumps
bright blue door

The Incredible Journey - continued

2. Drafting

   - Students review their clusters and notes.

   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in The Incredible Journey Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

   - Included as many sensory details as possible.

   - Organized in such a way that the reader can picture the place.

5. Editing

   - Give a copy of the "Seventh Grade Proofreadng/Editing Sheet" to each student. This sheet is found in the General Appendix.

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

Beyond:

- Have students interview one of the children about having been re-united with their pet.

- Have students create a story in which they go on an "Incredible Journey" and describe what happens along the way, who goes with them, how they eat, sleep, etc.

- Have students bring photos of their "favorite place" (a vacation spot, backyard, etc.) and create an advertisement poster for this place.

THE INCREDIBLE JOURNEY
by Sheila Burnford

APPENDIX

THE INCREDIBLE JOURNEY - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE INCREDIBLE JOURNAL - Study Guide continued

C. Sample Questions

Chapters 1 and 2

Knowledge/ Recall	1.	Where did the story take place?
Comprehension	2.	Does the book tell when the story happened? Does it matter?
Comprehension	3.	In what kind of country did this journey take place? What is the weather like?
Recall	4.	Who lives there?
Recall	5.	Why did John Longridge have these three pets?
Recall	6.	Why was John Longridge going away and what arrangement did he make for the care of the pets?
Comprehension	7.	What happened to alter these plans?
Comprehension	8.	What, on page 11, may help you understand what is going to happen in the story.
Analysis	9.	What in the character description of the three animals, on pages 14-15, helps you to understand why the young dog was the leader in leaving the Longridge home.?
Comprehension	10.	Where were the three animals going?

Chapter 3

Comprehension	1.	Why was it harder for Luath to get food? Prove this statement by a sentence or paragraph in the text.
Recall	2.	How did the other animals show their concern when Bodger collapsed in the rut? (pg. 32-33)
Recall	3.	Relate the incident of the bear and its cub and old Bodger.
Comprehension	4.	Which two of the pets were closer to one another?

THE INCREDIBLE JOURNEY - Study Guide continued

Comprehension	2.	Complete this paragraph with three or four sentences. (p. 98) "After the lynx was shot, the cat was quick to regain his self-confidence and poise"...
Comprehension	3.	Both dogs were delighted to have the cat return. How were their reasons different? (pg 100-101)

Chapter 9

Recall	1.	What finally drove the young dog to seek the protection of human habitation.
Recall	2.	The old terrier "drew up all the heavy artillery of his charm" to appeal to the MacKenzies. What did he do to make them like him?
Recall	3.	How did all the fine heritage and training really save the life of the Labrador?

Chapter 10

Recall	1.	Why was Mrs. Oakes sure the animals could not survive the trek to their home?
Recall	2.	Why were the last forty or fifty miles of the journey the hardest?

Chapter 11

Recall	1.	Why was the Hunter family willing to go to Lake Windigo at Longridge's suggestion?
Recall	2.	Which animal was the first to come into sight?
Comprehension	3.	How did Luath demonstrate that he was truly a "one-man" dog?
Comprehension	4.	How did Tao demonstrate his devotion to the terrier?

THE INCREDIBLE JOURNEY - Study Guide continued

Chapter 6

Recall	1. How was Tao's rescue possible?
Comprehension	2. Why did Helvi's parents let her keep the cat?
Comprehension	3. Page 75 gives us insight into what happened to Tao. What was his injury? Was it permanent?
Recall/ Analysis	4. When did Tao go? Why?

Chapter 7

	1. On page 81, the author describes the first meeting of the cat and the terrier: "This apparition has refused to give one inch of ground to the furious and jealous bull terrier, who was an avowed cat hater, and the terror of the nearby feline population; instead it had advanced, with every intention of giving battle evident in the tiny body. The dog, for the first and last time in his life, capitulated.
Comprehension	. What is an apparition?
Comprehension	. What is meant by "...the terror of the nearby feline population?"
Comprehension	. To what does "it" refer?
Comprehension	. What is meant by "the dog... capitulated?"
	Now, in two or three sentences, write your own description of the scene when the dog and cat first met.
Comprehension	2. Why did a dog as well-trained and intelligent as the Labrador make the mistake of attacking a porcupine directly?

Chapter 8

Comprehension	1. How does the author tell you that the cat was very frightened as he crouched in the rabbit hole? (p. 97)

THE INCREDIBLE JOURNEY - Study Guide continued

Comprehension	2.	Complete this paragraph with three or four sentences. (p. 98) "After the lynx was shot, the cat was quick to regain his self-confidence and poise"...
Comprehension	3.	Both dogs were delighted to have the cat return. How were their reasons different? (pg 100-101)

Chapter 9

Recall	1.	What finally drove the young dog to seek the protection of human habitation.
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Comprehension	3.	How did Luath demonstrate that he was truly a "one-man" dog?
Comprehension	4.	How did Tao demonstrate his devotion to the terrier?

THE INCREDIBLE JOURNEY - Response/Revision Guide

AUTOBIOGRAPHICAL INCIDENT RESPONSE/REVISION GUIDE

(Use in the Responding and Revision Steps of the Writing Process)

1. Has the writer included as many sensory details as possible?

2. Is the paper organized in such a way that the reader can picture the place in his/her mind?

3. Does the writer stay on the topic throughout?

4. Does the writer move smoothly from point to point?

5. Underline in the composition some of the sensory details.

6. Did the paper sound finished?

7. Did the writer explain why the place was meaningful to him/her?

8. What did you like best about the paper?

TOM SAWYER

by Mark Twain

English 7 - 2nd Semester
Common Work

TOM SAWYER
by Mark Twain

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
STORY OR CHAPTER	
Life on the Mississippi by Mark Twain	"Spotlight on Literature"
"David and Goliath," P. 38	INTRODUCTION TO LITERATURE
"The Story of a Good Little Boy" by Mark Twain	
"The Celebrated Jumping Frog of Calaveras County," p. 278	INTRODUCTION TO LITERATURE
NOVEL	
Red Badge of Courage	
The Adventures of Huckleberry Finn	
The Real Me	
The Cay	
POEMS	
"Elizabeth Blackwell," Eve Merrian, p. 393	INTRODUCTION TO LITERATURE
"The First Snowfall," James Russell Lowell, p. 439	
"Sara Cynthia Would Not Take the Gargage Out," Shel Silverstein, p. 461	
"A Trout Leaps High," Omitsura, p. 447	

Tom Sawyer-continued

FILMS

Pudd'head Wilson, by Mark Twain

A Biography of Mark Twain (Film Strip)
available at most school sites

- Sample Book Report forms are to be found in the General Appendix.
- Extended Reading Lists also found in Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Discuss the terms "Realism" and "Romanticism" in literature with the students. Have the class cluster what they think life in the early 1900's would be like, with no TV, video games, cars, etc. What would they do for fun? What would school be like? Why do older people refer to the past as the "good old days?" Is this a realistic or romantic view of the past?
- Have students interview someone who lived in their home town in "the good old days." In class students can share the results of their interviews and do a quickwrite on what they would like/dislike about living in "the good old days" in their home town.
- Read Gary Snyder's poem "So Old--" (see Tom Sawyer Appendix) aloud to students in which the poet describes the landscape of his youth. Shut the lights out and have the students visualize a short journey through the landscape of their childhood. In a journal entry have them describe the paths, the trees, the mean dog, the houses, the children, the hideouts, etc., in their personal landscapes. Share the readings aloud and as a class discuss what importance these memories can hold for people. Could children who grow up in one place that doesn't change much have an advantage over children who move a lot and live in places that are constantly changing?
- Stylistic immitation as a follow up to the above activity: Choose a selection from Tom Sawyer that is rich in pastoral imagery such as that in paragraph one of Chapter Two.
- Discuss common superstitions. Make some original ones as a class.
- Have students read "Wits and Wisecracks" from Mark Twain's writings. (See Tom Sawyer Appendix.) Discuss the author as a satirist. Have students choose their favorite wisecracks and immitate these using incidents, people and situations from their own lives. Read aloud in the class.

Tom Sawyer-continued

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Descripton of Major Components" section.
- An extensive list of questions on this work, cateorized by levels of thinking, is to be found in the "Study Questions" section located in the Tom Sawyer Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Have students form groups, under your guidance, to make a videotape news broadcast of life in Mark Twain's Missouri. Each student will do some research work and will have the option of performing "on camera," providing some of the required art work, etc. All aspects of the show will take place in the Hannibal, Missouri, of the 1840's (except the interview of Twain himself, circa 1870's). Topics for the broadcast: Life on the Mississippi (steamboats, etc.); interview of famous author Mark Twain (perhaps as part of "Lifestyles of the Rich and Famous" by Robbin Leach"); Politics and Economics (as in "General Store") of the day: Fashion; Religion; Medicine; Weather; Sports; Human Interest; Commericals. You may wish to show a filmstrip of Twain's Missouri prior to, or in place of, this assignment.
- ASSIGNMENT: It's Back to the Future (and off to the library)! Your weird Cousin Corny From the Country is an inventor, and he's just come to the City with a new invention, a Time Machine! He whisks you back to Twain's Hannibal, Missouri, where-by-gum he invents television! Prepare and present a video news broadcast of the day.

Tom Sawyer-continued

- Tom Sawyer has many chapters in which dialogue is used extensively; therefore it is a perfect book for "Reader's Theatre." One may do this chronologically and have students sign up for character roles chapter by chapter. Or a collaborative learning technique may be utilized in which groups of students choose one of the four themes in the novel and act out the chapters which develop these themes. (See Tom Sawyer Appendix and General Appendix for Collobotative Learning: Reader's Theatre Guide.)

- See "Ways to Reading" in General Appendix.

- Sample On-Going Writing Activities:

  1. Journal writing: Have the students write in their own "book," titled "The Adventures of (student name)." After (or before,as pre-reading) you read the childhood adventures in each chapter, have the students write about their own similar adventures (sometimes to be shared in groups or class discussion).

     Sample topics:

     Ch. 1 - a time you got into trouble as a child; your regular chores--and how you get out of doing them; a fight you once had as a child.

     Ch. 2 - a punishment you received as a child; a time you conned (or were conned by) someone.

     Ch. 3 - a memory of an early "romance"; a description of the person, an incident (perhaps a "first kiss" or a time when you tried to impress the person, the "break-up," etc.,).

     Ch. 6 - a description of a "bad boy" or "bad girl" from elementary school days.

     Ch. 7 - a memory of a "mean teacher" or a time you were treated unfairly by one.

     Ch. 12 - a memory of "running away."

     Ch. 13 - an incident when something was stolen.

     Ch. 15 - a memory of a time you tried something that was forbidden; a time you hurt or were hurt by someone you love.

TOM SAWYER-Continued

Ch. 16 - a list or description of some childhood "imagination" games such as (War or Pioneers).

Ch. 23 - a time when you had to be brave.

Ch. 25 - "If I had a million dollars, I'd..."

Ch. 31 - a memory of a time you were lost or went exploring.

2. Character analysis: Have students make "clusters" (see Tom Sawyer guide) of the personality traits of Tom and Huck; then write a paragraph each, describing them. They might also cluster Aunt Polly, Sid and Mary to write about Tom's relationship with his "family." (Point out that early in the novel Tom is something of a rebel, a con artist, a "playboy," and an orphan.)

3. Imitation: (a) Have students write a description of a summer day's weather, copying the style of the elaborate storm description in Chapter 16. (b) Letter-writing: It's Back to the Future again! Cousin Corny has transported you to St. Petersburg. Write a letter home describing the kinds of leisure activities you and the kids do there. Write another letter telling about what you have to do on Sundays and describing the sermon incident in Chapter 5. Another assignment: Pretend you are Tom (or Huck or Becky) and Corny has transported you to present-day. Write a letter home describing the sights and the recreational activities (perhaps a description of a Magic Mountain trip) you do here--in the dialect of the character.

4. Other sample ideas for writing: (a) Make a drawing of Mc Dougal's Cave after reading the description of it. (b) Make a map of St. Petersburg and environs. (c) Write an obituary for Tom, Huck or Joe when they are believed drowned. (d) Write a "Superstition Book" dictated by Huck Finn, warning readers of what to beware.

5. Newspaper writing: (a) Pretend you are Amy (or Becky or Tom). Write a letter to "Dear Abigail," explaining your romantic problems and asking advice. Exchange papers with a partner, who writes Abigail's answer, also in an appropriate dialect. (b) Write a news account, with quotes from witnesses and perhaps a picture, of the courtroom episode in Chapter 23.

English 7 - 2nd Semester
Common Work

Tom Sawyer-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter 1	Page
perplexed	11
resurrect	11
hover	12
dander	12
guile	12
contemplate	13
forestall	13
sagacity	14
diligence	14
adamantine	17
derision	17
Chapter 2	
melancholy	18
straitened	19
ponderous	20
laborious	20
starboard	20
attain	22
wend	22
Chapter 3	
balmy	23
condescend	24
evanescent	24
grotesque	25
furtive	25
potent	26
audacious	26
reproach	26
exalt	26
beseech	27
desolate	27
dismal	27
felicity	27
stealthy	28
vexation	28

Chapter 4	Page
benediction	29
grandeur	30
inconceivable	30
disconcerted	30
gall, verb	31
accost	31
reprimand	32
conspicuous	33
cravat	33
intonation	33
titter	33
oration	34
chafing	34
repine	34
cuff, verb	34
prodigy	35
judicial	35
Chapter 5	
venerable	38
matron	38
vestibule	38
simper	38
laggard	39
odious	39
oppressed	40
interlarded	40
sash	40
prosy	40
diversion	41
Chapter 6	
mortified	41
pariah	42
fluttering	42

Chapter 7	Page
gratitude	51
slathers	54
repulsed	56
repent	56
smote	56
Chapter 8	
thither	57
melancholy	57
illustrious	58
perplexed	59
quarterstaff	67
Chapter 9	
perceptible	63
handbarrow	66
spring knife	67
recollect	68
stolid	69
Chapter 10	
sublimity	72
steathily	72
audible	73
cogitating	75
rebuke	75
Chapter 11	
belated	77
impudence	78
vanquished	78
disjointed	80
formidible	81

Tom Sawyer-continued

Chapter 12	Page
periodicals	82
phrenological	82
persecution	83
diminish	83
sprawling	86
Chapter 13	
succumb	88
hermit	88
countersign	89
festooning	92
purloined	94
Chapter 14	
pervading	95
limpid	99
skiffs	99
quicksilver	99
grandeur	100
Chapter 15	
quartering	101
unfrequented	102
tormented	103
consoling	104
Chapter 16	
prancing	107
mutinous	108
seductions	108
inundations	112
Chapter 17	
mourning	116
distinction	117
reverent	117
congregation	119
Chapter 18	
hardhearted	120
superstition	121
mischievous	122
dignified	123

Chapter 19	Page
unpromising	129
rubbage	130
goodheartedness	131
ventured	132
Chapter 20	
scornfully	132
moped	132
anatomy	133
intent	134
Chapter 21	
pupils	137
lashing	137
shortcomings	138
gesticulation	139
Chapter 22	
temperance	145
profanity	145
procession	146
forbearance	147
Chapter 23	
persuaded	148
considerable	149
isolated	150
sauntered	151
Chapter 24	
fickle	155
abroad	155
harassed	155
obliterated	156
Chapter 25	
confidentially	157
hieroglyphics	157
swabbed	160
solemn	161

Chapter 26	Page
prospects	165
yearning	165
modified	166
knotholes	166
Chapter 27	
recalling	173
subdued	173
ungraspable	173
ostentatious	174
Chapter 28	
Spaniard	176
tavern	176
momentarily	177
thimbleful	177
Chapter 29	
secondary	180
moderate	180
chartered	180
labyrinth	183
Chapter 30	
vagabond	188
cellar	188
sumac	189
faintest	191
Chapter 31	
illuminate	198
sediment	198
stalactites	199
conspicuous	200
Chapter 32	
vocations	207
delerious	207
auditory	208
expedition	208

English 7 - 2nd Semester
Common Work

Tom Sawyer-continued

Chapter 33	Page
abounding	211
skiffloads	211
obstruction	211
impaired	2__
Chapter 34	
fretting	222
widow	222
laudations	223
counterfeit	223
Chapter 35	
tottered	225
prodigious	225
conceived	225
unsympathetic	226

Tom Sawyer-continued

Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Evaluation Composition

Writing Situation

What does "growning-up" of maturing mean? When does this happen? What happens?

Are you grown up now? What did you have to give up and what have you gained?

Growing up means knowing the difference between fantasy and reality and learning responsibility. Does Tom measure up to this criteria?

Directions for Writing

Do you think Tom has "grown-up" or matured by the end of the novel? Will he become a respectable member of Saint Petersburg Society or will he remain a rebel like Huck? Use specific evidence from the book to support your opinion.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

See also Writing Process Activities in General Appendix.

1. Pre-Writing

    - Cluster on the board what it means to "grow-up." Discuss "when," "how," and "why" this happens.
    - Have students list characteristics of growing up and then do a comparison and contrast between the characters of Tom and Huck, using the list as a basis of comparison.
    - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

Tom Sawyer-continued

2. Drafting

   - Students review their clusters and notes.

   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in the Tom Sawyer Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the Response/Revision Guide."

5. Editing

   - Give a copy of th "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

TOM SAWYER
by Mark Twain

APPENDIX

MARK TWAIN - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole "syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

TOM SAWYER - Study Guide continued

C. Sample Questions

Knowledge/ Recall	1.	List the objects that made Tom "rolling in wealth" after he had coerced the boys in the village.
Comprehension	2.	Why did Tom fight with his brother?
Application	3.	Have you ever had a major conflict with a brother or sister?
Analysis	4.	Contrast Tom's lovelorn behavior with Amy Lawrence to that of Becky Thatcher.
Synthesis	5.	Imagine what would have happened if Aunt Polly had found all Tom's friends painting the fence.
Application	6.	How did Becky feel after Tom took her punishment?
Evaluation	7.	Decide whether or not you think Tom should have taken Becky's punishment. Support your answer.
Application	8.	Have you ever taken the blame for something someone else did? Tell about it.
Analysis	9.	Compare and contrast the characters of Tom and Huck. How are they alike? How are they different?
Synthesis	10.	Plan out what would have happened if Tom revealed himself to Aunt Polly.
Evaluation	11.	Evaluate whether or not you think it was wrong when Tom did not to tell his family that he was alive and well. Support your answer.
Application	12.	Give an example of a time you have witnessed a deed of misconduct and have known that the guilty person was getting out of it by accusing an innocent person of the misdeed. How did you react?
Comprehension	13.	How did Tom and Huck react after they witnessed the murder?

TOM SAWYER - Study Guide continued

Application	14.	Tom and Huck become "blood brothers," that is they share a secret and promise not to tell anyone. Do you have a "blood brother/sister?" Have you ever told this person a secret?
Comprehension	15.	How did the boys get the treasure that they had found?
Analysis	16.	Compare and contrast Tom's attitude towards being wealthy and Hucks. How do they differ?
Application	17.	Are you a materialistic person? What would you do if you found some treasure? How would you change as a person?
Evaluation	18.	Debate this issue with another classmate: Has Tom "grown-up" by the end of the novel? Yes or no? Use specific references from the book to support your opinion.
Synthesis	19.	Put together what you know about Amy Lawrence as a character and describe her situation by the end of the novel. Whatever happened to her? Why did Mark Twain, the writer, just "drop" her as Tom did?
Evaluation	20.	There are three general themes in literature: man against nature, man against man, and man against himself. What do you think is the theme of this book?
Evaluation	21.	Decide what will happen to the main characters of Tom, Huck, and Becky ten years after the end of the book.

D. Collaborative Learning:

Readers' Theatre and Tom Sawyer (divided by chapters into four major themes)

Group 1 Tom's and Becky's Story
Read- Chapters 3 ,4, 5, 6, 7, 8, 20, 31, and 32

Group 2 The Jackson Island Adventure
Read- Chapters 12, 13, 14, 15, 16, 17, 18, and 19

Group 3 Tom, Huck, and Muff Potter - the story of the murder
Read- Chapters 9, 10, 11, 21, 22, 23, 24, and part of 6, when Tom meets Huck.

Group 4 The story of the Buried Treasure and Injun Joe
Read- Chapters 25, 26, 27, 28, 29, 30, 33, 34, and 35

TOM SAWYER - Study Guide continued

TOM SAWYER Expert Group Assignments

Read the assigned chapters.
As a group, discuss the chapters.
Map out the story.
Decide upon the most important characteristics of the story that need to be shared with the whole class.
Assign presentations to each expert group member.

E. Other Follow-up Activities

- Have students break into groups. Create The Saint Petersburg Gazette's front page (and/or other pages.) (Look in the Tom Sawyer Appendix for a guide entitles "Historical Fiction" which can be modified according to the ability level of the class.)
- Have students watch the film version of the book and brainstorm the differences between the presentations.
- Tom and Huck are now 20 years old, and they meet again. Consider what might have happened to them in the intervening years and write a dialogue between the two old friends. What has happened to them? What do they look like? What do they do? Are they the same as in the novel?
- Interview one of the characters of the novel using the interview sheet provided in the appendix.
- Read another novel, essay, or poem in which a character is having trouble "growing up." Write a letter giving advice to this character from the point of view of your favorite character in Tom Sawyer.

II. Response/Revision Guide:

1. Does the writer have a thesis statement which clearly presents his/her opinion? Restate this in you own words.
2. What specific evidence from the book does the writer use to support his/her opinion? List them according to paragraph number and restate them in your own words.
3. Does the evidence support the thesis logically? If so, how? If not, how?
4. Does the writer decide Tom will be respectable or a rebel? What evidence do they use to support this opinion? Restate in your own words.
5. Does the paper have a conclusion? What it it?
6. Copy the sentences that you feel are especially well-written. Explain why.

TOM SAWYER - Study Guide continued

TOM SAWYER - Response/Revision Guide

Interview

Imagine being able step inside your book and become a part of the story. Imagine you are a reporter interviewing your main character. Ask your character questions about the events in the book. Answer the questions as the character would. Remember, answer appropriately for that character. Be sure to include questions with words like: "How did you feel when ______ ______________ happened?" "What do you think of ______________?" "What event caused you to change?" You may use separate paper.

REPORTER (your name): ______________________________

CHARACTER (name): __________________________________

REPORTER: ____

CHARACTER: ____

REPORTER: ____

CHARACTER: ____

REPORTER: ____

CHARACTER: ____

REPORTER: ____

CHARACTER: ____

REPORTER: ____

CHARACTER ____

REPORTER ____

CHARACTER ____

***NOTE: If the whole class is doing the same book, you may want to have some students read theirs aloud. This can also make another quick and easy book report.

TOM SAWYER - Study Guide continued

III. Related Reading

MARK TWAIN WIT & WISECACKS

1. I believe that our Heavenly Father invented man because he was disappointed in the monkey.
2. I was seldom able to see an opportunity until it had ceased to be one.
3. I never could tell a lie that anybody would doubt, nor a truth that anybody would believe.
4. Adam and Eve had many advantages, but the principal one was that they escaped teething.
5. In order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain.
6. There are people who can do all fine and heroic things but one: keep from telling their happiness to the unhappy.
7. His ignorance covered the whole earth like a blanket and there was hardly a hole in it anywhere.
8. Happiness ain't a thing in itself -- it's only a contrast with something that ain't pleasant.
9. Man is the only animal that blushes. Or needs to.
10. Nothing so needs reforming as other people's habits.
11. Thunder is good; thunder is impressive; but it is lightning that does the work.
12. A sin takes on new and real terrors when there seems a chance that it is going to be found out.
13. A home without a cat -- and a well-fed, well-petted and properly revered cat -- may be a perfect home, perhaps but how can it prove title?
14. There are two times in a man's life when he should not speculate: When he can't afford it, and when he can.
15. It can be no sufficient compensation to a corpse to know that the dynamite that laid him out was not of as good a quality as it had been supposed to be.

TOM SAWYER - Study Guide continued

16. A soap bubble is the most beautiful thing, and the most exquisite, in nature.

17. When your watch gets out of order you have a choice of two things to do: throw it in the fire, or take it to the watch-tinker. The former is the quickest.

18. April 1. This is the day upon which we are reminded of what we are on the other three hundred and sixty-four.

19. Thousands of geniuses live and die undiscovered -- either by themselves or by others.

20. It's better to keep your mouth shut and appear stupid than to open it and remove all doubt.

21. It takes your enemy and your friend, working together, to hurt you to the heart: the one to slander you and the other to get the news to you.

22. We have a criminal jury system which is superior to any in the world and its efficiency is only marred by the difficulty of finding twelve men every day who don't know anything and can't read.

23. Let us endeavor so to live that when we come to die even the undertaker will be sorry.

24. He had had much experience of physicians, and said, "The only way to keep your health is to eat what you don't want, drink what you don't like, and to do what you'd druther not."

25. (Billy Nye) was the baldest human being I ever saw. His whole skull was brilliantly shining. It was like a dome with the sun flashing upon it. He had hardly even a fringe of hair. Once somebody admitted astonishment at his extraordinary baldness. "Oh," he said, "it is nothing: you ought to see my brother."

26. The principal difference between a cat and a lie is that a cat has only nine lives.

27. When a person cannot deceive himself, the chances are against his being able to deceive other people.

28. We haven't all had to good fortune to be ladies; we haven't all been generals, or poets or statesmen; but when the toast works down to the babies, we stand on common ground.

TOM SAWYER - Study Guide continued

31. I am no lazier now than I was forty years ago, but that is because I reached the limit forty years ago. You can't go beyond possisbility.

32. He is useless on top of the ground; he ought to be under it, inspiring the cabbages.

33. You can't depend on your eyes when your imagination is out of focus.

34. It takes some little time to accept and realize the fact that while you have been growing old, your friends have not been standing still.

35. Habit is habit, and not to be flung out of the window by any man, but coaxed downstairs a step at a time.

36. When a teacher calls a boy by his entire name it means trouble.

37. Often it does seem such a pity that Noah and his party did not miss the boat.

38. Work consists of whatever a body is obliged to do, and Play consists of whatever a body is not obliged to do.

39. Truth is stranger than Fiction, but it is because Fiction is obliged to stick to possibilities; Truth isn't.

40. If you pick up a starving dog and make him prosperous, he will not bite you. This is the principal difference between a dog and a man.

41. I was gratified to be able to answer promptly, and I did. I said didn't know.

TOM SAWYER -Study Guide continued

"So old--"

by Gary Snyder

Oregon Creek reaches far back into
the hills.
Burned over twice, the pines are
returning again.
Old roads twist deep into the canyons
hours from one ridge to the next.
The new road goes straight on the
side of the mountain, high,
and with curves ironed out.
A single hawk flies leisurely up,
disturbed by our truck.
Down the middle fork-south fork opening,
fog silver gleams in the valley.
Camptonville houses are old and small,
a sunny perch on a ridge;
Was it gold or logs brought people
to this spot?
A teenage mother with her baby
stands by a pickup.
A stuffed life-size doll of a Santa
Claus climbs over a porch-rail.
Our old truck too, slow down the street,
out of the past--
It's all so old -- the hawk, the
houses, the trucks,
the view of the fog;
Midwinter late sun flashes
through hilltops and trees;
a good day, we know one more
part of our watershed
And have seen a gorge with a hairpin bend
and followed one more dirt road
to its end.
Chilling, so put on jackets,
and take the paved road out
Back to our own dirt road, iron stove
and the chickens to close in the dusk
And the nightly stroll of raccoons.

TOMSAWYER - Study Guide continued

HISTORICAL FICTION

Assignment and general directions: You are to create the front page of a newspaper appropriate to the time period and events of your book. Use your name as editor of the paper. The publication date must be appropriate to the setting (time and place) of the book. The name of the newspaper should reflect either the title of our book or a major town or location from your book. (For example, the Oregon Trail Times or the Maycomb Daily.)

Your choice of paper and size. (poster board, butcher paper, construction paper, parchment)

One of the articles for your paper must be a Feature Story in which a character of the book is interviewed by you, the student reporter. Remember to answer questions as your character would.

A **second** article must be a news story stressing the important events of your book. Develop the article with details from the story. Rememeber that news reporting should be done in a factual way - make it sound like a news article. Start with a good headline.

TYPED
PRINTED
OR NEATLY
HANDWRITTEN

Write a **third** article in the form of a Letter to the Editor telling what you did or did not like about the book. Give reasons to support your letter.

Write a **fourth** article that reflects your knowledge of actual world events occurring at the time of your newspaper's publication.

Choose any ____________ of the following for additional elements in your newspaper. Whenever possible let these represent elements or events in the story.

**weather
**food
**horoscope
**advertisement
**Dear Abby
**policical cartoon
**want ads
**fashion
**comics
**sports
**other

HAVE FUN!
BE CREATIVE!

THE REAL ME

by Betty Miles

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9/87

G

The Real Me

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
1. Short Stories	INTRODUCTION TO LITERATURE
	Goodby, Grandma, p. 158
	Raymond's Run, p. 250
	Through the Tunnel, p. 165
	JOURNEYS
	First Jump, p. 67
	The Dinner Party, p. 80
	100 Handkerchiefs, p. 124
	Jacks, p. 138
	It's Not a Game for Girls, p. 169
	Young Ladies Don't Slay Dragons, p. 192
	The Cherub and My Sainted Grandmother, p. 157
	Honor Society, p. 368
	The New Girl, p. 374
	An Appropriate Does It, p. 432
2. Poetry	INTRODUCTION TO LITERATURE
	Mother to Son, p. 90
	Elizabeth Blackwell, p. 393

. Sample Book Report forms are to be found in the General Appendix.

. See also Extended/Recreational Reading list in the General Appendix.

THE REAL ME continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students to guess the content of the book by discussing the title.
- Have the students relate experiences where they had to stand up for an issue. Put stereotypical statements of sexism on the board. Discuss or use journal technique of writing.
- Ask students to bring in a picture of themselves when they were younger. Cluster the feelings the picture evokes and write a short paragraph or discuss with a partner.
- By use of clustering, compare and contrast the personality of one brother or sister within your family.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g. , student oral reading, teacher oral reading, silent reading).

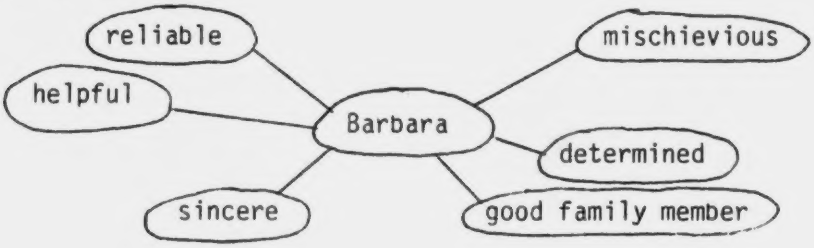
B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the REAL ME Appendix.
- Use "Book Box", "Reading Logs", and/or "Dialectical Journal" activities for daily student writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- See "Ways to Respond to Reading," in the General Appendix.
- Use class discussion.
- Use role play.

THE REAL ME continued

III. Through the Core Work cont.

- As an anticipation activity, at the end of a chapter ask students what they think is going to happen next.
- As a group activity, cluster the personality of each of Barbara's family members.


reliable
mischievious
helpful
Barbara
determined
sincere
good family member

- Have students become one of the four family members and select a cause to believe in. Write a short paragraph, essay, or journal describing how you would "handle" your cause.

THE REAL ME continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter 1	Page
realism	5
efficient	7
noble	8
Chapter 2	
vulgar	14
wobbled	17
by-line	19
conscientious	21
Chapter 3	
crossest	27
mangy	27
principal	29
Chapter 4	
asset	32
Chapter 5	
fuss	34
petition	36
Chapter 6	
exception	39
Chapter 7	
province	46

Chapter 8	Page
twilight	49
conspicuous	49
shriek	53
intolerant	59
reliable	59
offensive	61
resolution	62
Chapter 9	Page
luxurious	63
moldy	65
debating	69
Chapter 10	
adjusted	72
bail	73
liberal	74
drivel	90
controversy	91
spunk	91
Chapter 14	
pioneer	108

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.
- An oral or written assignment can be made of Barbara's presentation to the school. What more could she have included? Was it sufficient? Why?

THE REAL ME continued

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Evaluation

Writing Situation

- Your sister wants to try out for the football team.
- Your brother likes to knit; he wants to enter his knitted afghan in the school art fair.
- He or she has asked you to help evaluate this decision. You decide to write your ideas for or against this activity.

Directions for Writing

Write a letter to your brother or sister in which you explain the advantages and disadvantages of his/her decision. Then give your opinion, based on the arguments you have presented.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing

As a class discuss some of the advantages/disadvantages of each topic. Try not to exhaust the possibilities, but suggest only 2 or 3 as starting points for the students.

Individually students should then select one of the topics and continue to cluster advantages/disadvantages until they have 4 or 5 for each category.

- See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

- Students review their clusters and notes.
- They include these ideas as they write the draft.

THE REAL ME continued

3. Responding

- Students are afforded opportunities to share their efforts with other students.
- In pairs or in "Read Around" groups, students respond to each other's papers.
- Selected papers could be read aloud to the class as examples.
- Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in the REAL ME Appendix.

4. Revising

Have students check that they have done the following:

- Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

- Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
- In the process of editing their papers, the students complete the sheet.
- Conventions of English should be taught at this point. Follow the procedures outlined in the "Description of Major Components" section.

THE REAL ME
by Betty Miles

APPENDIX

THE REAL ME - STUDY GUIDE

I. STUDY QUESTIONS

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information, recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis). The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE REAL ME - STUDY GUIDE continued

C. Sample Questions

Knowledge	1.	What did Barbara want very much?
Knowledge	2.	What is a tomboy? Why did the teachers think Barbara was a tomboy?
Comprehension	3.	Explain how Mary Fisher's career effected the goals Barbara had made for herself.
Knowledge	4.	What is realism?
Comprehension	5.	Explain the purpose of a petition.
Application/ Comprehension	6.	Barbara made a resolution (p. 62). What was it? What are some resolutions you've made?
Analysis	7.	Analyze why Barbara didn't want to talk to the guidance counselor, the newspaper manager.
Analysis	8.	Specify why Barbara was disappointed that the governor signed a bill
Evaluation	9.	Evaluate the purpose of the essays. How do they reveal Barbara's personality? How do they make you feel toward her - do you like her more?
Evaluation	10.	Decide if Barbara's dad is unusual. Did he influence her in any way?
Analysis	11.	Compare/contrast Barbara to Hepzibah in "It's Not a Game for Girls" (JOURNEYS, p. 169) or Elizabeth in "Elizabeth Blackwell" (INTRODUCTION TO LITERATURE, p. 393).
Knowledge/ Application	12.	How was Barbara going to blackmail Richard? Relate similar personal experiences.

THE REAL ME - STUDY GUIDEcontinued

EVALUATION STUDENT RESPONSE

1. What is the subject of the essay? ______________________________

____

2. Does the writer make his judgement of the subject clear? ________ State the writer's position on the subject. ______________________________

____

____

3. Are there sufficient reasons and evidence to support the writer's judgement? ________ If no, what areas need more information? ________

____

4. Is the closing paragraph a strong summary of the rest of the composition? ________ How might that paragraph be improved? ________

____

____

5. Did any sections cause confusion? Explain. ______________________

____

6. Is there anything you wish to add to the paper? ____________________

____

7. Has the writer followed letter-writing form? ______________________

ROLL OF THUNDER, HEAR MY CRY

By Mildred Taylor

English 7
2nd Semester

ROLL OF THUNDER, HEAR MY CRY

by Mildred Taylor

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or are in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	Introduction to Literature
"After You My Dear Alfonse"	
"The Pacing Goose"	31
"Raymond's Run"	250
"A Letter to God"	97
"The Street of 3 Crosses"	68
"Phaethon Son of Apolo"	481
"David and Goliath"	38
"Charles"	243
"All Stories Are Anansi's"	531
"Fables by Aesop"	520
"The Third Gift"	531
	Journeys
"Anasi"	349
"Gilead"	449
"The Christmas Parade"	268
"Snow Igloo"	361
"The Medicine Bag"	384
"Gentlemen of Rio in Medio"	437
"It's Not a Game for Girls"	169
"Thank You Ma'am"	108
"The New Girl"	

Other Short Stories

"Love Song for Seven Little Boys Called Sam", C.H. Fuller, Jr.
"The Boy Who Painted Christ Black", John Henrik Clark

Poetry	Introduction to Literature
Mother to Son	90
"Courage"	225
"I, Too"	457
"Song of the Settlers"	455

Other Poetry

"Dream Deferred", Langsten Hughes
"The Little Black Boy", William Blake

I. Bridges (continued)

Drama	Introduction to Literature
"The Pen of My Aunt"	122
"Grandpa and the Statue"	127

Other Plays

"A Raisin in the Sun", Lorraine Hansberry

Song

"The Leader of the Band", Dan Fogelberg (see Roll of Thunder Appendix)

Non-Fiction	Introduction to Literature
"Mary McLeod Bethune"	27
"My Furthest Back Person"	113
	Journeys
"My Search for Roots"	30
"Harriet Tubman"	87
"Kachinas: Sacred Drama of the Hopis"	342

"Langsten", Ossie Davis

Other Non-Fiction

"A Long Way to Go", Rosa Parks, L.A. Times Magazine, Vol. II, No. 26, June 29, page 13-14

"Letter from Birmingham Jail", Reverend Martin Luther King, Jr., American Visions, Vol. I, No. 1, Jan.-Feb., 1986

Videos	PBS "Wonderworks"
"And the Children Shall Lead"	
"House of Dies Drear"	
"Words by Heart"	

. Extended/Recreational reading lists and sample book report forms are in the General Appendix.

II. Into the Core Work

Choose from the following activities of similar activities you devise to introduce the core work.

- Cluster of brainstorm about stereotypes (i.e., "all old people...", "all blacks...", "all girls...", "all Jews...", etc.)
- Discuss stereotypes
- When have you been discriminated against and why? What did you do?
- Discuss Background Vocabulary:

  separate but equal
  boycott
  integration
  segregation
  apartheid
  prejudice
  equality
  demonstration
  emancipation
  enfranchisement
  Ku Klux Klan
  civil rights
  bigot
  stereotype
  Jim Crow Laws
  race
  N.A.A.C.P.
  reconstruction
  Pacifist
  dialect
  night rider
  freedom rider
  bussing
  ethnic background

- Find out how much students already know about civil rights and the U.S.'s history of equality. Some dates to keep the book in perspective:

Time Line

1776 - Declaration of Independence
1850 - Compromise of 1850 admitting California into the Union as a "free state" while admitting New Mexico and Utah without decisions as to slavery.
- Washington, D.C. ceases slave trade.
- Fugitive Slave Law is enacted.
1857 - Dred Scott Supreme Court decision declaring the Missouri Compromise unconstitutional and Dred Scott, a slave, to be personal property who cannot gain his freedom by living in a non-slave state.
1859 - John Brown, abolitionist, raids Harper's Ferry, West Virginia.
1861 - Alexander II of Russia issues Emancipation Edict legally freeing Russia's serfs.
1861-65 - American Civil War, President Abraham Lincoln, 16th President.
1862 - Jefferson Davis - first president of Confederacy: 10 states: Mississippi, Florida, Alabama, Georgia, Louisana, Texas, Virginia, Tennessee, Arkansas, North Carolina
1863 - Lincoln issues Emancipation Proclamation.
- Gettysburg Address
- Proclamation of Amnesty and Reconstruction
1865 - General Lee surrenders to Union at Appomattox.
- Lincoln is assassinated.

II. Into the Core Work (continued)

- 13th Amendment to the Constitution abolishes slavery.
1867 - Basic Reconstruction Act to restore congressional representation to South.
1868 - 14th Amendment (civil rights) includes Due Process Clause guaranteeing life, liberty, property, and equal protection under the law to all citizens.
1869 - 15th Amendment guaranteeing right to vote to all (male) citizens regardless of race, color, or servitude.
1875 - The Civil Rights Act of 1875
1881 - Grandpa Logan buys 200 acres of Granger Land.
1896 - Supreme Court rules in Plessy v. Ferguson case that "Separate but Equal" facilities are constitutional (legal) in the U.S. Segregation is allowed by law.
1908 - Springfield, IL Race Riots: Several Blacks lynched, four white men killed. Birth of N.A.A.C.P.
1918 - Grandpa Logan buys 200 more acres.
1933 - Roll of Thunder story begins.
1954 - Brown v. Board of Education - Supreme court outlawed "Separate but Equal" in schools as being inherently unequal.
1955 - Rosa Parks refuses to give up her bus seat to a white man and is arrested.
- Montgomery bus boycott
1960 - U.S. Negros hold sit-ins in Southern states protesting lunch counter segregation.
- Reverend Martin Luther King, Jr. is jailed.
- Freedom riders begin breaking "Jim Crow" sanctions on Southern buses
1962 - 24th Amendment prohibits citizens from being denied right to vote based on poll taxes.
1963 - President Kennedy is Assassinated.
- Mass Civil Rights march in Washington, D.C.
1964 - Blacks and Puerto Rican groups boycott N.Y. City Public Schools to protest defacto segregation.
- March 7: Bloody Sunday - 650 marchers in Selma were attacked by police wielding tear gas, clubs, and bullwhips.
- President John F. Kennedy signs Civil Rights Act prohibiting racial discrimination in restaurants, hotels, and many private businesses.
1965 - Watts Race Riots in L.A., CA - 35 people die.
- Voting Rights Act
1966 - Black Power (S.N.C.C.) Riots in New Jersey and Detroit.
1968 - Martin Luther King, Jr. assassinated in Memphis.
1984 - U.S. Census shows that 12% of the National population are Black, but Blacks comprise 22% of those living below the poverty level; almost half of all black children are poor.

II. Into the Core Work (continued)

. Students might also enjoy researching some of the Black Heroes of the past.

Captain Paul Cuffs	1759-1817
Nat Turner	
Bishop Richard Allen	1760-1831
Frederich Douglass	1817-1895
Robert Purvis, Sr.	1810-1898
Sojourner Truth	1797-1883
Henry Highland Garnet	1815-1882
John Brown	1880-1882
Harriet Tubman	1821-1931
Rep. Robert B. Elliott	1870's
Ida B. Wells Barnett	1880's
Booker T. Washington	1856-1915
W.E.B. Du Bois	1868-1963
Mary Church Terrell	1950's
Martin Luther King, Jr.	1929-1968
Rosa Parks	
Malcolm X	

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

- Parts of Roll of Thunder, such as Cassie's visit to Strawberry, lend themselves well to dramatization.

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.

- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Roll of Thunder Appendix.

- Use "Book Box," "Reading Logs," or anticipatory guides activities for daily student writing experiences. Descriptive materials of these excellent procedures are located in the General Appendix under "Ways to Respond to Reading."

- A video cassette of this work may be available. Check with the school media clerk.

- See also "Ways to Respond to Reading" in General Appendix.

- As a group activity have students cluster character descriptions of each of the main characters.

  a. Stacey -12
  b. Cassie
  c. Christopher John -7
  d. Little Man -6
  e. T.J. 13+
  f. Claude
  g. Big Ma 60's
  h. Uncle Homer
  i. David Logan
  j. Mania Logan
  k. Harlan Granger
  l. The Wallaces
  m. Jeremy
  n. Lillian Jean
  o. Mr. Jamison
  p. Morrison

III. Through the Core Work (continued)

- Have students become one of the other characters in Roll of Thunder other than Cassie, and record several journal entries on important events from this other character's perspective.

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students write the words and sentences from the book.
- Limit vocabulary to study of approximately 10 words per week from the following list.

Vocabulary

Background Words

separate but equal
boycott
integration
N.A.A.C.P.
segregation
apartheid
emancipation
enforcement
stereotype
Ku Klux Klan
civil rights
bigot
reconstruction
prejudice
Jim Crow Laws
dialect
bussing
night rider
freedom rider
pacifist
ethnic background
race
demonstration
equality

Author's Note and Chapter One

admonished -2
concession -2
dialogue -vii
disposition -2
endowed -vii
enduring -viii
enslaved -vii
exasperation -2
intriguing -2
irritatingly -2
vivid -vii
principles -vii

Chapter One

accustomed -3
emaciated -4
share cropper -5
morosely -7
offensive -7, 20
amiably -7
disdainfully -7
underhanded -8
sparsely -
frantically-8
loitering -10
expansive -10
emblazoned -10
dismal -10
vigorously -11
sacrifice -13
anticipation -15
monotonously -15
appalled -16
termerity -16

III. Through the Core Work (continued)

Chapter One (continued)

enveloping -7
ridiculed -9
tormentor -10
indignation -20
maverick -22
imperiously -22

Chapter Two

scoffed -23
formidable -25
gusto -25
ebony -25
penetrating -25
ignoring -28
lynched -29
uppity -29

Chapter Three

resilience -31
respective -32
inaccessible -32
embittered -33
dejected -33
coddling -33
sodden -34
plauging -34
flippantly -35
veered -35
moronic -36
glowered -36
relent -37
conspiratorially -37
stealthily -37
oblivious -38
careened -40
well-maneuvered -41
smugly -42
listlessly -47
adamantly -47
precariously -49

Chapter Four

discourse -55
haughtily -55
riveted -55
finality -55
feigned -56
discreetly -59
faltered -65
emphatic -70
intermingled -73
disfigured -74
patronize -74
retorted -75

Chapter Five

subdued -78
gingerly -80
mercantile -81
malevolently -85

Chapter Six

ominously -94
reprimand -94
engulfed -103
languidly -104

Chapter Seven

interminable -109
consoling -109
breeded stock -113
insolently -127
condoned -127
interjected -128

III. Through the Core Work (continued)

Chapter Seven (continued)

placid -121
denote -124
impaled -129

Chapter Eight

morosely -143
fallow -144

Chapter Nine

amenities -154

Chapter Ten

ginned -166
despondently -169
phenomenal -171
shroud -171
lethargically -172
reproachfully -173
persistent -183
amber -173
hovered -173
deflated -174
revival -177
courted -177
previous -177
humanity -177
sweltering -177
interior -177
unison -177
mingling -179
adamantly -179
suffocating -180
assurance -181
distinctly -181
indistinct -182
jauntily -181
soberly -181
condescending -182
en masse -182
desolately -182, 203

Chapter Eleven

resigned -185
recitation -185
compassion -186
grimaced -186, 188
finality -187
savage -188
despicable -189
vulnerability -189
frantically -189
interminable -191
crescendo -194
momentarily -194
affirmation -194

Chapter Twelve

splintered -198
menacingly -198
hastily -199
acrid -203
charred -203
singed -203
extended -203
mechanically -203
exhausted -207
debating -209
wan -210
fragile -210

III. Through the Core Work (continued)

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Biographical Sketch Composition

Writing Situation

The people we know, especially the people we feel strongly about, help shape our personalities. We tend to emulate people we admire and avoid those characteristics that annoy us in people we dislike.

Your classmates and teacher want to know about one of the people who has made an impression on you.

Directions for Writing

Write a two to three paragraph biographical essay describing someone you have felt strongly about (admired, feared, hated). Include detailed physilal and psychological descriptions of the person you've chosen to write about. Explain why you felt so strongly about this person and how this person has influenced your life.

B. Writing Process Steps

- The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.
- Also see Writing Process Overview and Activities in General Appendix.

1. Pre-Writing
    - Read again the Author's Note at the beginning of Roll of Thunder.
    - As a class, cluster an imaginary physical description of Mildred Taylor's father. (If students have trouble with this, use the physical description of Mr. Morrison on page 25 to cluster a description.)
    - Also cluster a personality description of Taylor's father from the Author's notes.
    - Cluster the ways Taylor's father influenced her.
    - Decide, as a class, what is the central emotion or strong feeling Mildred Taylor conveys in her note for her father.
    - See Character Imitation in Roll of Thunder General Appendix.
    - If students need another model, play Dan Fogelberg's "Leader of the Band."

IV. Beyond the Core Work - Culminating Writing Process (continued)

- Have students select someone they feel strongly about.
- One cluster at a time, guide students into developing a physical description cluster, a personality/psychological description cluster, and an influence/effect cluster.
- Pair or group students to help each other add details to their clusters.
- See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.
   - Using the clusters and the Taylor model, write a description of the person and how he/she has influenced you.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.
   - Stress the three focuses of the biographical sketch.

     a. Physical/psychological description
     b. How does writer feel about person?
     c. How has person influenced writer?

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in Roll of Thunder General Appendix.

4. Revising

   - Have students check that they have done the following:
     - Incorporated the ideas generated by the "Response/Revision Guide."
   - Check that:
     - You have included enough details to allow the reader to picture your subject.
     - You have adequately portrayed the "type" of person or personality of your subject.

IV. Beyond the Core Work - Culminating Writing Process (continued)

- You have conveyed how strongly you feel about this person.
- You have explained how this person has influenced your life.

5. Editing

- Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
- In the process of editing their papers, the students complete the sheet.
- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

ROLL OF THUNDER, HEAR MY CRY

by Mildred Taylor

APPENDIX

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

C. Sample Questions

Author's Note

Application	1. What does the Author's Note have to do with the story?

Chapter One

Synthesis Evaluation	1. Pre-reading: What was your first day of school like? How did you feel?
Evaluation	2. Post Reading: What's the difference between Little Man's first day of school and yours?
Analysis	3. How do the white school and black school compare and contrast?
Comprehension	4. Why did Little Man stomp on the book?

Chapter Two

Knowledge	1. Cluster a description of Morrison based on page 25.
Comprehension	2. Why is Morrison going to stay with the Logans?
Comprehension	3. Can the Logans afford a hired hand?
Comprehension	4. How did John Berry die?

Chapter Three

Application	1. What would happen to the Logan kids if the white folks found out who dug the ditch?
Synthesis	2. Would you have helped dig the ditch if you were a Logan child? Why or why not?
Comprehension	3. Why did the driver of the lead night rider car get back in and drive away?

Chapter Four

Synthesis	1. Mrs. Logan explained that what the Wallaces had done to the Berry's was, "something that wavered between the known and the unknown and to mention it outright to anyone outside of those whom you were closest was not wise." Explain what she means. Why would it be unwise to discuss it?
Synthesis	2. Have you ever known an "unmentionable" truth? Explain.
Analysis	3. Why is the land so important to Mr. Granger? To Mr. Logan?
Analysis	4. Why does Mrs. Logan want all the sharecroppers to shop in Vicksburg?
Analysis	5. Why is this risky?
Knowledge	6. How did Paul Edward Logan get the 400 acres?
Knowledge	7. Why did Big Ma let Mr. Anderson cut down the trees?

C. Sample Questions (continued)

Chapter Five

Synthesis	1. Pre-reading: Make a list of ways people have treated you unfairly.
Analysis	2. Post-reading: List all the unfair incidents from the chapter

Chapter Six

Knowledge	1. What happened on Soldier's Bridge?
Evaluation	2. How will the Logans have to pay for it?

Chapter Seven

Synthesis	1. Pre-reading: List your perfect menu.
Knowledge	2. Post-reading: Describe the Logan's Christmas dinner.
Evaluation	3. How should Cassie handle Lillian Jean?
Synthesis	4. What would you do?
Evaluation	5. Is Papa Logan right about Jeremy Simms: that white and black can never be friends?
Evaluation	6. Papa promises Cassie that they'll never lose the land, yet Mr. Jamison warns that in the end they can't beat Granger of the Wallaces. What do you think will happen?
Knowledge	7. How did Mr. Morrison's family die?

Chapter Eight

Analysis	1. How did Cassie act responsibly in handling Lillian Jean? How did T.J. act irresponsibly?
Knowledge	2. How did Mr. Granger, Mr. Wallace, and Mr. Wellever find out about Mrs. Logan?
Evaluation	3. Why didn't Stacey beat up T.J.?

Chapter Nine

Analysis	1. Chapter nine is about "giving up." What characters give up? How? Why? At what cost?
Analysis	2. What characters do what they "gotta do" without giving up? How? Why? At what cost?

Chapter Ten

Synthesis	1. Everything in chapter ten leads toward a "storm a comin'": Wallace threatening Morrison, the bank calling in the loan, Hammer selling the car, T.J. leaving with the Simms boys, Granger's powerful need to show the Logans "where they stand in the scheme of things." What do you think will happen next?

C. Sample Questions (continued)

Chapter Eleven

	1.	Pre-reading:
		Read the poem.
Comprehension		What does it mean?
Application		What does it tell you about the last two chapters?
	2.	Post-reading:
Knowledge		How did T.J. get in trouble?
Comprehension		What do the Wallaces and the mob want to do?
Application		What will happen if they find Stacey?
Synthesis		How can they be stopped?

Chapter Twelve

Comprehension	1.	How did Papa Logan get Mr. Granger to stop the hanging?
Evaluation	2.	What will happen to T.J.? Why? Is this fair or just?
Analysis	3.	Do you think, once things settle down, that the Wallaces will again try to hang or burn the Logans and Mr. Morrison? Why or why not? Support your answer with details from the chapter.

POST-READING ACTIVITY

Evaluation	1.	Roll of Thunder depicts life for a black girl as a cruel, unfair, unjust, and humiliating, and yet many aspects of Cassie's life in the novel seem warm and loving and good. Can you list some of the good things about Cassie's life?
Evaluation	2.	The story takes place seventy years after the Emancipation Proclamation, and yet blacks seem still not free and equal. How have attitudes and laws changed since the story took place? In what ways are minorities better off? (If students think all is equal and just, remind them of black unemployment and apartheid.)

II. Response/Revision Guide - Biographical Sketch (use in the Responding and Revision steps of the Writing Process)

1. Has the writer used enough sensory details that you can picture this person in your mind?

2. Has the writer adequately described the type of person he/she is sketching?

3. What is your overall impression about the person?

4. How does the writer feel about the person?

5. Why does he/she feel this way?

6. How has the person affected the writer's life or personality?

7. Is the paper well organized? If no, what parts should be changed?

8. Are there any parts of the paper that need more detail or explanation? Explain.

9. Are there any sections that seem awkward or confusing? Explain.

10. Are there any sections that are off topic? Explain.

11. What did you like best about this paper?

III. Related Material

Roll of Thunder, Hear My Cry Author's Note

My father was a master storyteller. He could tell a fine old story that made me hold my sides with rolling laughter and sent happy tears down my cheeks, or a story of stark reality that made me shiver and be grateful for my own warm, secure surroundings. He could tell stories of beauty and grace, stories of gentle dreams, and paint them as vividly as any picture with splashes of character and dialogue. His memory detailed every event of ten or forty years or more before, just as if it had happened yesterday.

By the fireside in our northern home or in the South where I was born, I learned a history not then written in books but one passed from generation to generation on the steps of moonlit porches and beside dying fires in one-room houses, a history of great-grandparents and of slavery and of the days following slavery; of those who lived still not free, yet who would not let their spirits be enslaved. From my father the storyteller I learned to respect the past, to respect my own heritage and myself. From my father the man I learned even more, for he was endowed with a special grace that made him tower above other men. He was warm and steadfast, a man whose principles would not bend, and he had within him a rare strength that sustained not only my sister and me and all the family but all those who sought his advice and leaned upon his wisdom.

He was a complex person, yet he taught me many simple things, things important for a child to know; how to ride a horse and how to skate; how to blow soap bubbles and how to tie a kite knot that met the challenge of the March winds; how to bathe a huge faithful mongrel dog named Tiny. In time, he taught me the complex things too. He taught me of myself, of life. He taught me of hopes and dreams. And he taught me the love of words. Without his teachings, without his words, my words would not have been.

My father died last week. The stories as only he could tell them died with him. But his voice of joy and laughter, his enduring strength, his principles and constant wisdom remain, a part of all those who knew and loved him well. They remain also within the pages of this book, its guiding spirit and total power.

Mildred Taylor

April 1976

Rick Smolan/West Light

'A Long Way to Go'

BY ROSA PARKS

Rosa Parks was arrested in Montgomery, Ala., on the evening of Dec. 1, 1955, after she refused to give up her bus seat to a white man. The black seamstress's act of defiance touched off a boycott of the city's buses, led by the Rev. Martin Luther King. Now 73 and living in Detroit, Parks is an assistant to Rep. John Conyers (D-Mich.).

When I was coming up, I went to a one-room country school in Pine Level, Ala., where all the pupils and the teachers were black. In the sixth grade, my mother sent me to Montgomery, where I went to the Montgomery Industrial School, which was run by Miss Alice White. She was a very proper older woman who ran the school with a group of Northern white ladies who were sympathetic to the plight of Negroes. That's what they called us back then.

In school, we learned all of the civics lessons that children were supposed to learn. We had to memorize Abraham Lincoln's Gettysburg Address and portions of the Constitution. We recited the Pledge of Allegiance. We studied all of the Presidents—Washington, Jefferson, Lincoln—and we knew about all the wars.

I guess for most of us children, the Statue of Liberty was just something we read about in a civics book. We learned that poem about the statue, but it was just another lesson we had to recite, just like the Civil War poem about the Blue and the Gray, or the Gettysburg Address.

The Africans who came over on the slave ships never saw the statue. Of course, they didn't mention that in the history books. The studies we did in our books were based on freedom and equality and the pursuit of happiness and all. But in reality we had to face the fact that we were not as free as the books said. What they taught us in school didn't apply to us as a race. We were being told to be as submissive and as useful as possible to white people, to do their work and see to their comforts and be segregated from them when they saw fit for us not to be around.

Even Miss Alice White, who had all the best intentions in the world, was part of the system. In her lectures, she would tell us how horrible slavery was, but then she would say that at least it brought the Negro out of savagery in Africa. Of course, none of those slave traders ever asked the Africans whether they wanted to come to America. I imagine that if the Africans had come around after the statue was built, they would have had some terrible ideas about what it meant to them. I don't think they would have written any poems.

My family knew the brutality and disillusionment of not being treated like human beings. My grandfather was a slave. He was the son of the plantation overseer, so he was very white in appearance. My grandfather used to say that the overseer took an instant dislike to him because he looked so much like him. He would always tell me how he had to dodge and hide to keep out of trouble with the overseer. Until the day he died, my grandfather had a fierce hatred of white people.

My mother had a mind of her own. She always held to the belief that none of us should be mistreated because of our race. She was pretty outspoken, and of course that didn't endear her to too many whites. It didn't endear her to too many blacks, either, because in those days the general attitude among our people was to go along in silence. If you differed with that, you had to stand pretty much alone.

I remember that one of the first books I read, back when I was 8 years old, was called "Is the Negro a Beast?" That was the kind of attitude that white people had in Alabama in those days. It was so different from what we were reading about in our American history and civics lessons, with all the positive messages about life in this country, and I could see that what we were being taught wasn't so, at least as far as black people were concerned.

It didn't change much when I was working. I encountered all kinds of discrimination. If you were black in the South, it was just something you lived with all the time. I would just meet it in silence, bite my lip, go on. I saw it a lot with the bus drivers. If they thought you were about to make trouble, they would just shut the door on you and drive on off. In fact, the same red-headed driver who arrested me in 1955 [starting the Montgomery bus boycott led by King] had evicted me from a bus in 1943. He didn't want me to walk through the white section of the bus to get to the section for blacks, and I told him I wasn't going to get off the bus while I was already on. He took me by the sleeve of my winter coat and led me off. When I got on his bus again 12 years later, I remembered him very well, but I didn't expect him to disturb me a second time.

I didn't actually get to see the Statue of Liberty until about a year after the boycott. By that time, my attitude was a little different. I thought that saying—"Give me your tired, your poor . . ."—

Continued

9/·7

Continued

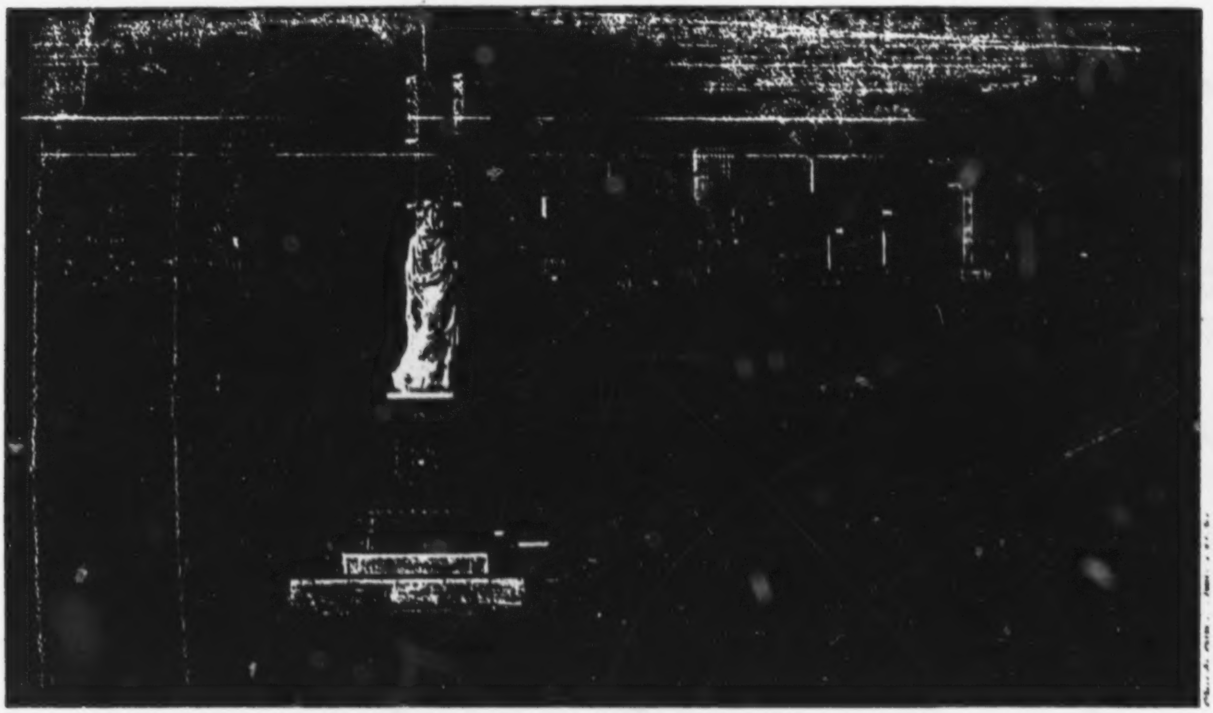
was impressive, that we should help people who come to the United States. This was a better place than where they had been.

I was invited to come to New York by Dr. Ralph Bunche and met him at the United Nations. I stayed with a Quaker couple, Mr. and Mrs. Stuart Meacham, who lived on Franklin D. Roosevelt Drive in Manhattan, right on the East River. Mr. Meacham asked me what was the first thing I wanted to do in New York. I told him, to see the Statue of Liberty. I had always been fascinated by tall buildings and monuments.

We went across the water by ferry about noon. It was just the way I thought it would be, that big arm waving the torch high above everything. We walked up all those stairs to the very top, right in the crown. We looked out from the windows in the crown, and we could see for miles. When we went back down, Mr. Meacham took my picture at the foot of the statue.

I guess the statue should be a symbol of freedom. I would not want our young people to be so disillusioned that they couldn't feel a sense of awe about it. But I can't find myself getting overwhelmed. We are supposed to be loyal and dedicated and committed to what America stands for. But we are still being denied complete equality. We have to struggle to gain a little bit, and as soon as it seems we make some gains for all our sacrifices, there are new obstacles, and people trying to take away what little we have.

Certainly there is a degree of freedom in America that we can celebrate, but as long as a difference in your complexion or your background can be used against you, we still have a long way to go. □



Putting Freedom in Perspective

BY CARLOS FUENTES

Mexican novelist Carlos Fuentes' most recent book is "The Old Gringo." Along with such novelists as Gabriel Garcia Marquez and Mario Vargas Llosa, he is credited with helping to produce a resurgence in Latin American fiction in the last 25 years. Fuentes, 57, was Mexico's ambassador to France from 1974 to 1977.

It is difficult to share patriotic symbols. Dr. Johnson defined patriotism as the last refuge of a scoundrel, and it is indeed tempting, when everything else has failed, to wrap oneself with the national flag in order to substitute vulnerable argument with invulnerable righteousness.

Who can be moved by the rather ridiculous words of the Chilean ("Pure, Chile, is your blue sky . . ."), Argentine ("Hark ye Mortals, the sacred cry: Freedom, Freedom, Freedom . . ."), Mexican ("Let the earth tremble at its center from the cannon roars . . ."), or U.S. ("Oh say, can you see . . .") national hymns unless you are a citizen of Chile, Argentina, Mexico or the United States? Personally, the only foreign anthem that moves me is the Marseillaise, but that in itself indicates a certain cultural connection or historical context applicable not only to the notion of patriotism but to the notion of freedom.

This is to say that the Statue of Liberty leaves me quite cold unless I can construct its political and historical foundations for myself. There are two excesses that can be committed while contemplating the statue: that of absolute reverence or that of absolute irreverence. I do not think that its true site is in either extreme, but rather in the middle ground where freedom can be recognized not as an abstract, universal value, devoid of cultural or historical content, but rather as a particular, culture-bound concept dependent on a wide variety of experience—experience as wide as that

Character Imitation

ROLL OF THUNDER, HEAR MY CRY
(character description, imitation)

The man was a human tree in height, towering high above Papa's six feet two inches. The long trunk of his massive body bulged with muscles, and his skin, of the deepest ebony, was partially scarred upon his face and neck, as if by fire. Deep lifelines were cut into his face and his hair was splotched with gray, but his eyes were clear and penetrating...

The ____________ was ______________________ in height, ______________________

______________________________________. ______________________________________

body ________________________, and his skin, ______________________________,

was ____.

____ face and his hair was __________

__________________________, but his eyes were __________________________.

TO, TWO, TOO EXERCISE
(Roll of Thunder, Hear My Cry)

I. The form "to" is a preposition which is used to form a prepositional (additional) phrase to a sentence. This gives it a different usage than its homonyms, "too" and "two". It ("to") must be followed by another word to be giving this additional information. In the examples below, choose the correct explanation of how "to" is being used in each example by writing the letter of the explanation next to the number of the example on your paper.

1. "'Ole Claude was always sneakin' up there to get some of that free candy.'"
2. "'You don't have to spend all day in a classroom with your mama.'"
3. "'Welcome, children, to Great Faith Elementary School.'"
4. "'To all of you fourth graders, it's good to have you in my class.'"
5. "'And to all our little first grade friends only today starting on the road to knowledge and education, may your tiny feet find the pathways of learning... .'"
6. "As the bridge came into view the other side of the river was clearly visible, and it was obvious to everyone that an old Model-T truck had reached the bridge first... ."
7. "Knowing that the bus driver liked to entertain his passengers by sending us slipping along to the road to the almost inaccessible forest banks washed to a smooth baldness by the constant rains,..."
8. (tricky) "'You ain't never had to live on nobody's place but your own and long as I live and the family survives, you'll never have to.'"

Explanations

A. before a verb
B. before a noun determiner (as, an, the, all, etc.)
C. before a noun

II. Write two sentences of your own for each of the three different usages of "to". (Total number of sentences = 6)

TO, TWO, TOO EXERCISE

(Roll of Thunder, Hear My Cry)

I. Explain how this form of the homonym of "to" is used in the following examples:

"In 1887, when the land was up for sale again, Grandpa had bought two hundred acres of it,..."

"By the end of October the rain had come, falling heavily upon the six-inch lawyer of dust which had had its own way for more than two months."

"She had explained to Christopher-John the year before and to me two years before that, that the county did not provide school buses for its black students."

"Girl, all y'all gonna be walkin' for a least two weeks by the time we get that thing hauled outa here..."

II. Create three sentences of your own using this form of "to". Underline the two in each.

TO, TWO, TOO EXERCISE

(Roll of Thunder, Hear My Cry)

I. Choose the correct explanation below for the use of the form "too" and write the letter of the use next to the number of the example on your paper.

1. "'But there was good times too.'"
2. "'This opportunity, dear sister, was too much to resist.'"
3. "Christopher-John and Stacey were not too pleased about the clothing or school either."
4. "Once our land had been Granger land too, but the Grangers had sold it during the Reconstruction..."
5. "'I told him we couldn't afford too much - food and shelter and a few dollars in cash when I come home in the winter.'"

Explanations

A. also, besides
B. excessively
C. very

II. Write two sentences of your own for each of the three different meanings of "too". (Total number of sentences = 6)

LEADER OF THE BAND

from Dan Fogelberg's "Greatest Hits" album

Lonely child, alone and wild,
    a cabinet maker's son
His hands were meant for different work,
    and his heart was known to none.
He left his home and
    and went his lone and solitary way.
And he gave to me a gift, I know
    I never can repay

A quiet man of music
    denied a simple fate.
He tried to be a soldier once,
    but his music wouldn't wait.
He earned his love through discipline,
    a thundering velvet hand.
His gentle means of sculpting souls
    took me years to understand.

The leader of the band is tired
    and his eyes are growing old.
But his blood runs through my instrument,
    and his song is in my soul.
My life has been a poor attempt
    to imitate the man.
I am a living legacy to the leader of the band.

My brothers' lives are different
    for they heard a different call.
One went to Chicago,
    and the other to St. Paul.
And I'm in Colorado,
    when I'm not in some hotel,
living out this life I've chose,
    And grown to know so well.

I thank you for the music and
    your stories of the road.
I thank you for the freedom when
    it came my time to go.
I thank you for the kindness and
    the times when you got tough.
And, Papa, I don't think I've said
    I love you near enough.

The leader of the band is tired
    and his eyes are growing old.
But his blood runs through my instrument,
    and his song is in my soul.
My life has been a poor attempt
    to imitate the man.
I am a living legacy to the leader of the band.
I am the living legacy to the leader of the band.

From American Versions,
Vol. 1., No. 1, 1986

April 16, 1963
Birmingham, Alabama

Letter from Birmingham Jail

My dear fellow clergymen:

While confined here in the Birmingham city jail, I came across your recent statement calling my present activities "unwise and untimely." Seldom do I pause to answer criticism of my work and ideas.... But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable terms....

I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against "outsiders coming in."... I am here because I have organizational ties here.... But more basically, I am in Birmingham because injustice is here....

Moreover, I am cognizant of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny.

Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations.

I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes.

It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative.

In any nonviolent campaign there are four basic steps: collection of the facts to determine whether injustices exist; negotiation; self-purification; and direct action. We have gone through all these steps in Birmingham.

There can be no gainsaying the fact that racial injustice engulfs this community. Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of brutality is widely known. Negroes have experienced grossly unjust treatment in the courts. There have been more unsolved bombings of Negro homes and churches in Birmingham than in any other city in the nation. These are the hard, brutal facts of the case....

On the basis of these conditions, Negro leaders sought to negotiate fathers. But the latter consistently refused to engage in good-faith negotiation. Then, last September, came the opportunity to talk with leaders of Birmingham's economic community. In the course of the negotiations, certain promises were made by the merchants—for example, to remove the stores' humiliating racial signs.

On the basis of these promises, the Reverend Fred Shuttlesworth and the leaders of the Alabama Christian Movement for Human Rights agreed to a moratorium on all demonstrations. As the weeks and months went by, we realized that we were the victims of a broken promise. A few signs, briefly removed, returned; the others remained.

As in so many past experiences, our hopes had been blasted, and the shadow of deep disappointment settled upon us. We had no alternative except to prepare for direct action, whereby we would present our very bodies as a means of laying our case before the conscience of the local

From *Why We Can't Wait* © 1963, 1964 Martin Luther King, Jr. Reprinted by permission of Harper & Row Publishers, Inc.

and the national community.

Mindful of the difficulties involved, we decided to undertake the process of self-purification. We began a series of workshops on nonviolence, and we repeatedly asked ourselves: "Are you able to accept blows without retaliation?" "Are you able to endure the ordeal of jail?"...

You may well ask, "Why direct action? Why sit-ins, marches, and so forth? Isn't negotiation a better path?" You are quite right in calling for negotiation. Indeed, this is the very purpose of direct action. Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored.

My citing the creation of tension as part of the work of the nonviolent resister may sound rather shocking. But I must confess that I am not afraid of the word "tension." I have earnestly opposed violent tension, but there is a type of constructive, nonviolent tension which is necessary for growth.

Just as Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half-truths to the unfettered realm of creative analysis and objective appraisal, so must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood.

The purpose of our direct-action program is to create a situation so crisis-packed that it will inevitably open the door to negotiation. I therefore concur with you in your call for negotiation. Too long has our beloved Southland been bogged down in a tragic effort to live in monologue rather than dialogue.

One of the basic points in your statement is that the action that I and my associates have taken in Birmingham is untimely. Some have asked: "Why didn't you give the new city administration time to act?" The only answer that I can give to this query is that the new Birmingham administration must be prodded about as much as the outgoing one, before it will act....

We have not made a single gain in civil rights without determined legal and nonviolent pressure.... Lamentably, it is an historical fact that privileged groups seldom give up their privileges voluntarily. Individuals may see the moral light and voluntarily give up their unjust posture; but, as Reinhold Niebuhr has reminded us, groups tend to be more immoral than individuals.

We know through painful experience that freedom is never voluntarily given by the oppressor. It must be demanded by the oppressed. Frankly, I have yet to engage in a direct-action campaign that was "well timed" in view of those who have not suffered unduly from the disease of segregation.

For years now I have heard the word "Wait!" It rings in the ear of every Negro with piercing familiarity. This "Wait!" has almost always meant "Never." We must come to see, with one of our distinguished jurists, that "justice too long delayed is justice denied."

We have waited for more than 340 years for our constitutional and God-given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we still creep at horse-and-buggy pace toward gaining a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait."

But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim;

when you have seen hate-filled policemen curse, kick and even kill your black brothers and sisters;

when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society;

when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six-year-old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious bitterness toward white people;

when you have to concoct an answer for a five-year-old son who is asking, "Daddy, why do white people treat colored people so mean?";

when you take a cross-country drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you;

when you are humiliated day in and day out by nagging signs reading "white" and "colored";

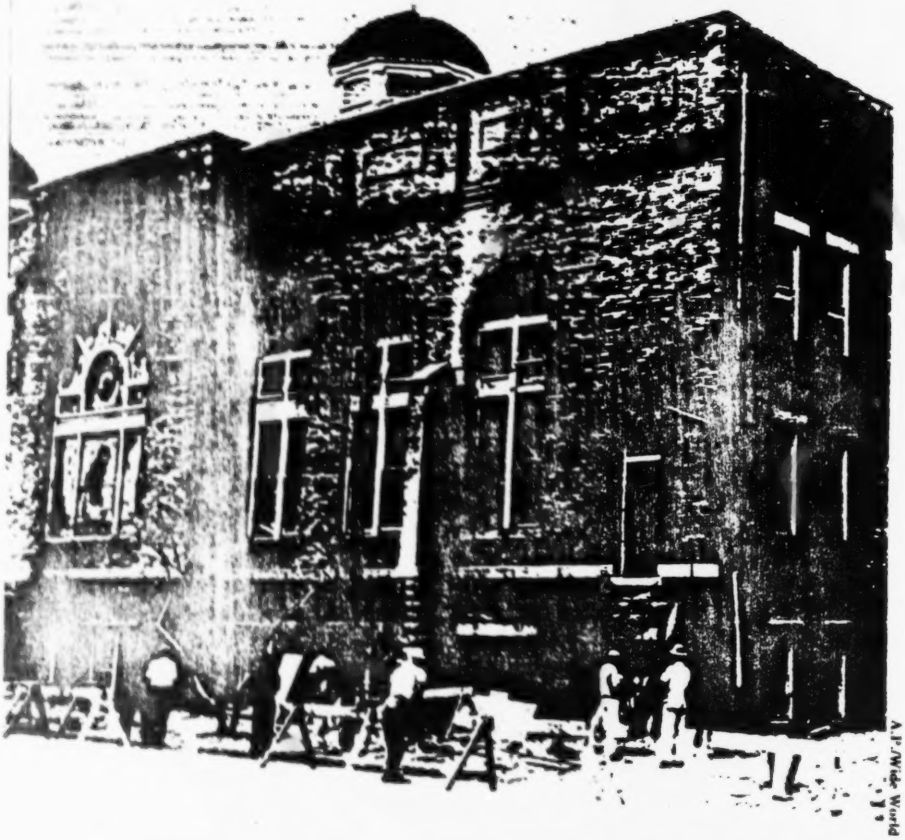
when your first name becomes "nigger," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs.";

when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments;

when you are forever fighting a degenerating sense of "nobodiness"—then you will understand why we find it difficult to wait.

There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience.

You express a great deal of anx-



A.P./Wide World

Four young black girls lost their lives when the Sixth Street Baptist Church was bombed.

iety over our willingness to break laws. This is certainly a legitimate concern. Since we so diligently urge people to obey the Supreme Court's decision of 1954 outlawing segregation in the public schools, at first glance it may seem rather paradoxical for us consciously to break laws.

One may well ask: "How can you advocate breaking some laws and obeying others?" The answer lies in the fact that there are two types of laws: just and unjust. I would be the first to advocate obeying just laws. One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. I would agree with St. Augustine that "an unjust law is no law at all."

Now, what is the difference between the two? How does one determine whether a law is just or unjust? A just law is a man-made code that squares with the moral law or the law of God. An unjust law is a code that is out of harmony with the moral law.

To put it in the terms of St. Thomas Aquinas: An unjust law is a human law that is not rooted in eternal law and natural law. Any law that uplifts human personality is just. Any law that degrades human personality is unjust.

All segregation statutes are unjust because segregation distorts the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority....

Let us consider a more concrete example of just and unjust laws. An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is *difference* made legal. By the same token, a just law is a code that a majority compels a minority to follow and that it is willing to follow itself. This is *sameness* made legal.

Let me give another explanation. A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law. Who can say that the legislature of Alabama which set up that state's segregation laws was democratically elected?

Throughout Alabama all sorts of devious methods are used to prevent Negroes from becoming registered voters, and there are some counties in which, even though Negroes constitute a majority of the population, not a single Negro is registered. Can any law enacted under such circumstances be considered democratically structured?

Sometimes a law is just on its face and unjust in its application. For instance, I have been arrested on a charge of parading without a permit. Now, there is nothing wrong in having an ordinance which requires a permit for a parade. But such an ordinance becomes unjust when it is used to maintain segregation and to deny citizens the First-Amendment privilege of peaceful assembly and protest.

I hope you are able to see the distinction I am trying to point out. In no sense do I advocate evading or defying the law, as would the rabid segregationist. That would lead to anarchy.

One who breaks an unjust law must do so openly, lovingly and with a willingness to accept the penalty. I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law.

Of course, there is nothing new about this kind of civil disobedience. It was evidenced sublimely in the refusal of Shadrach, Meshach, and Abednego to obey the laws of Nebuchadnezzar, on the ground that a higher moral law was at stake. It was practiced superbly by the early Christians, who were willing to face hungry lions and the excruciating pain of chopping blocks rather than submit to certain unjust laws of the Roman Empire.

To a degree, academic freedom is a reality today because Socrates practiced civil disobedience. In our own nation, the Boston Tea Party represented a massive act of civil disobedience.

We should never forget that everything Adolf Hitler did in Germany was "legal" and everything the Hungarian freedom fighters did in Hungary was "illegal." It was "illegal" to aid and comfort a Jew in Hitler's Germany. Even so, I am sure that, had I lived in Germany at the time, I would have aided and comforted my Jewish brothers. If today I lived in a Communist country where certain principles dear to the Christian faith are suppressed, I would openly advocate disobeying that country's anti-religious laws.

I must make two honest confessions to you, my Christian and Jewish brothers. First, I must confess that over the past few years I have been gravely disappointed with the white moderate. I have almost reached the regrettable conclusion that the Negro's great stumbling block in his stride toward freedom is not the White Citizen's Counciler or the Ku Klux Klanner, but the white moderate, who is more devoted to "order" than to justice; who prefers a negative peace which is the absence of tension to a positive peace which is the presence of justice; who constantly says, "I agree with you in the goal you seek, but I cannot agree with your methods of direct action"; who paternalistically believes he can set the timetable for another man's freedom; who lives by a mythical concept of time and who constantly advises the Negro to wait for a "more convenient season."

Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection.

I had hoped that the white moderate would understand that law and order exist for the purpose of establishing justice and that when they fail in this purpose they become the dangerously structured dams that block the flow of social progress.

I had hoped that the white moderate would understand that the

WHITE ONLY
LADIES
REST ROOM

Dan McCoy/Black Star

present tension in the South is a necessary phase of the transition from an obnoxious negative peace, in which the Negro passively accepted his unjust plight, to a substantive and positive peace, in which all men will respect the dignity and worth of human personality.

Actually, we who engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open, where it can be seen and dealt with. Like a boil that can never be cured so long as it is covered up but must be opened with all its ugliness to the natural medicines of air and light, injustice must be exposed, with all the tension its exposure creates, to the light of human conscience and the air of national opinion, before it can be cured.

In your statement you assert that our actions, even though peaceful, must be condemned because they precipitate violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery?...

We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber.

I had also hoped that the white moderate would reject the myth concerning time in relation to the struggle for freedom.... Actually, time itself is neutral; it can be used either destructively or constructively. More and more I feel that the people of ill will have used time much more effectively than have the people of good will. We will have to repent in this generation not merely for the hateful words and actions of the bad people, but for the appalling silence of the good people.

Human progress never rolls in on wheels of inevitability; it comes through the tireless efforts of men willing to be co-workers with God, and without this hard work, time itself becomes an ally of the forces of stagnation. We must use time creatively, in the knowledge that the time is always ripe to do right.

Now is the time to make real the promise of democracy and transform our pending national elegy into a creative psalm of brotherhood. Now is the time to lift our national policy from the quicksand of racial injustice to the solid rock of human dignity.

You speak of our activity in Birmingham as extreme. At first I was rather disappointed that fellow clergymen would see my nonviolent efforts as those of an extremist. I began thinking about the fact that I stand in the middle of two opposing forces in the Negro community.

One is a force of complacency, made up in part of Negroes who, as a result of long years of oppression, are so drained of self-respect and a sense of "somebodiness" that they have adjusted to segregation; and in part of a few middle-class Negroes who, because of a degree of academic and economic security and because in some ways they profit by segregation, have become insensitive to the problems of the masses.

The other force is one of bitterness and hatred, and it comes perilously close to advocating violence. It is expressed in the various black nationalist groups that are springing up across the nation, the largest and best-known being Elijah Muhammad's Muslim movement. Nourished by the Negro's frustration over the continued existence of racial discrimination, this movement is made up of people who have lost faith in America, who have absolutely repudiated Christianity, and who have concluded that the white man is an incorrigible "devil."

I have tried to stand between these two forces, saying that we need emulate neither the "do-nothingism" of the complacent nor the hatred and despair of the black nationalist. For there is the more excellent way of love and nonviolent protest. I am grateful to God that, through the influence of the Negro church, the way of nonviolence became an integral part of our struggle.

If this philosophy had not emerged, by now many streets of the South would, I am convinced, be flowing with blood. And I am further convinced that if our white brothers dismiss as "rabble-rousers" and "outside agitators" those of us who employ nonviolent direct action, and if they refuse to support our nonviolent efforts, millions of Negroes will, out of frustration and despair, seek solace and security in black-nationalist ideologies—a development that would inevitably lead to a frightening racial nightmare.

Oppressed people cannot remain oppressed forever. The yearning for freedom eventually manifests itself, and that is what has happened to the American Negro. Something within has reminded him of his birthright of freedom, and something without has reminded him that it can be gained. Consciously or unconsciously, he has been caught up by the Zeitgeist, and with his black brothers of Africa and his brown and yellow brothers of Asia, South America and the Caribbean, the United States Negro is moving with a sense of great urgency toward the promised land of racial justice.

If one recognizes this vital urge that has engulfed the Negro community, one should readily understand why public demonstrations are taking place. The Negro has many pent-up resentments and latent frustrations, and he must release them. So let him march; let him make prayer pilgrimages to the city hall; let him go on freedom rides—and try to understand why he must do so.

If his repressed emotions are not released in nonviolent ways, they will seek expression through vio-

Fred Blackwell/A.P. Wide World

Lunch counter sit-in draws wrath of white patrons in deep South.

lence; this is not a threat but a fact of history. So I have not said to my people, "Get rid of your discontent." Rather, I have tried to say that this normal and healthy discontent can be channeled into the creative outlet of nonviolent direct action. And now this approach is being termed extremist.

But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label.

Was not Jesus an extremist for love: "Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you."

Was not Amos an extremist for justice: "Let justice roll down like waters and righteousness like an ever-flowing stream."...

And John Bunyan: "I will stay in jail to the end of my days before I make a butchery of my conscience."

And Abraham Lincoln: "This nation cannot survive half slave and half free." And Thomas Jefferson: "We hold these truths to be self-evident, that all men are created equal...."

So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or for the extension of justice?... Perhaps the South, the nation, and the world are in dire need of creative extremists.

I had hoped that the white moderate would see this need. Perhaps I was too optimistic; perhaps I expected too much. I suppose I should have realized that few members of the oppressor race can understand the deep groans and passionate yearnings of the oppressed race, and still fewer have the vision to see that injustice must be rooted out by strong, persistent, and determined action.

I am thankful, however, that some of our white brothers in the South have grasped the meaning of this social revolution and committed themselves to it. They are still all too few in quantity, but they are big in quality. Some—such as Ralph McGill, Lillian Smith, Harry Golden, James McBride Dabbs, Ann Braden, and Sarah Patton Boyle—have written about our struggle in eloquent and prophetic terms.

Others have marched with us down nameless streets of the South. They have languished in filthy, roach-infested jails, suffering the abuse and brutality of policemen who view them as "dirty nigger-lovers." Unlike so many of their moderate brothers and sisters, they have recognized the urgency of the moment and sensed the need for powerful "action" antidotes to combat the disease of segregation.

Let me take note of my other major disappointment. I have been so greatly disappointed with the white church and its leadership.

Of course, there are some notable exceptions. I am not unmindful of the fact that each of you has taken some significant stands on this issue. I commend you, Reverend Stallings, for your Christian stand on this past Sunday, in welcoming Negroes to your worship service on a nonsegregated basis. I commend the Catholic leaders of this state for integrating Spring Hill College several years ago.

But despite these notable exceptions, I must honestly reiterate that I have been disappointed with the church. I do not say this as one of those negative critics who can always find something wrong with the church. I say this as a minister of the gospel, who loves the church; who was nurtured in its bosom; who has been sustained by its spiritual blessings and who will remain true to it as long as the cord of life shall lengthen.

When I was suddenly catapulted into the leadership of the bus protest in Montgomery, Alabama, a few years ago, I felt we would be supported by the white church. I felt that the white ministers, priests and rabbis of the South would be among our strongest allies. Instead, some have been outright opponents, refusing to understand the freedom movement and misrepresenting its leaders; all too many others have been more cautious than courageous and have remained silent behind the anesthetizing security of stained-glass windows.

In spite of my shattered dreams, I came to Birmingham with the hope that the white religious leadership of this community would see the justice of our cause and, with deep moral concern, would serve as the channel through which our just grievances could reach the power structure. I had hoped that each of you would understand. But again I have been disappointed.

I have heard numerous southern religious leaders admonish their worshipers to comply with a desegregation decision because it is the law, but I have longed to hear white ministers declare: "Follow this decree because integration is morally right and because the Negro is your brother."

In the midst of blatant injustices inflicted upon the Negro, I have watched white churchmen stand on the sideline and mouth pious irrelevancies and sanctimonious trivialities. In the midst of a mighty struggle to rid our nation of racial and economic injustice, I have heard many ministers say: "Those are social issues, with which the gospel has no real concern." And I have watched many churches commit themselves to a completely otherworldly religion which makes a strange, un-Biblical distinction between body and soul; between the sacred and the secular....

I hope the church as a whole will meet the challenge of this decisive hour. But even if the church does not come to the aid of justice, I have no despair about the future. I have no fear about the outcome of our struggle in Birmingham, even if our motives are at present misunderstood. We will reach the goal of freedom in Birmingham and all over the nation, because the goal of America is freedom.

Abused and scorned though we may be, our destiny is tied up with America's destiny. Before the pilgrims landed at Plymouth, we were here. For more than two centuries our forebears labored in this country, without wages; they made cotton king; they built the homes of their masters while suffering gross injustice and shameful humiliation—and yet out of a bottomless vitality they continued to thrive and develop.

If the inexpressible cruelties of slavery could not stop us, the opposition we now face will surely fail. We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands.

Before closing I feel impelled to mention one other point in your statement that has troubled me profoundly. You warmly commended the Birmingham police force for keeping "order" and "preventing violence."

I doubt that you would have so warmly commended the police force if you had seen its dogs sinking their teeth into unarmed, nonviolent Negroes. I doubt that you would so quickly commend the policemen if you were to observe their ugly and inhumane treatment of Negroes here in the city jail; if you were to watch them push and curse old Negro women and young Negro girls; if you were to see them slap and kick old Negro men and young boys; if you were to observe them, as they did on two occasions, refuse to give us food because we wanted to sing our grace together. I cannot join you in your praise of the Birmingham police department.

It is true that the police have exercised a degree of discipline in handling the demonstrators. In this sense they have conducted themselves rather "nonviolently" in public. But for what purpose? To preserve the evil system of segregation.

Over the past few years I have consistently preached that nonviolence demands that the means we use must be as pure as the ends we seek. I have tried to make clear that it is wrong to use immoral means to attain moral ends. But now I must affirm that it is just as wrong, or perhaps even more so, to use moral means to preserve immoral ends.... As T. S. Eliot has said, "The last temptation is the greatest treason: To do the right deed for the wrong reason."

I wish you had commended the Negro sit-inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer, and their amazing discipline in the midst of great provocation. One day the South will recognize its real heroes. They will be the James Merediths, with the noble sense of purpose that enables them to face jeering and hostile mobs, and with the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women, symbolized in a seventy-two-year-old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: "My feets is tired, but my soul is at rest."

They will be the young high school and college students, the young ministers of the gospel and a host of their elders, courageously and nonviolently sitting in at lunch counters and willingly going to jail for conscience' sake. One day the South will know that when these disinherited children of God sat down at lunch counters, they were in reality standing up for what is best in the American dream and for the most sacred values in our Judaeo-Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence.

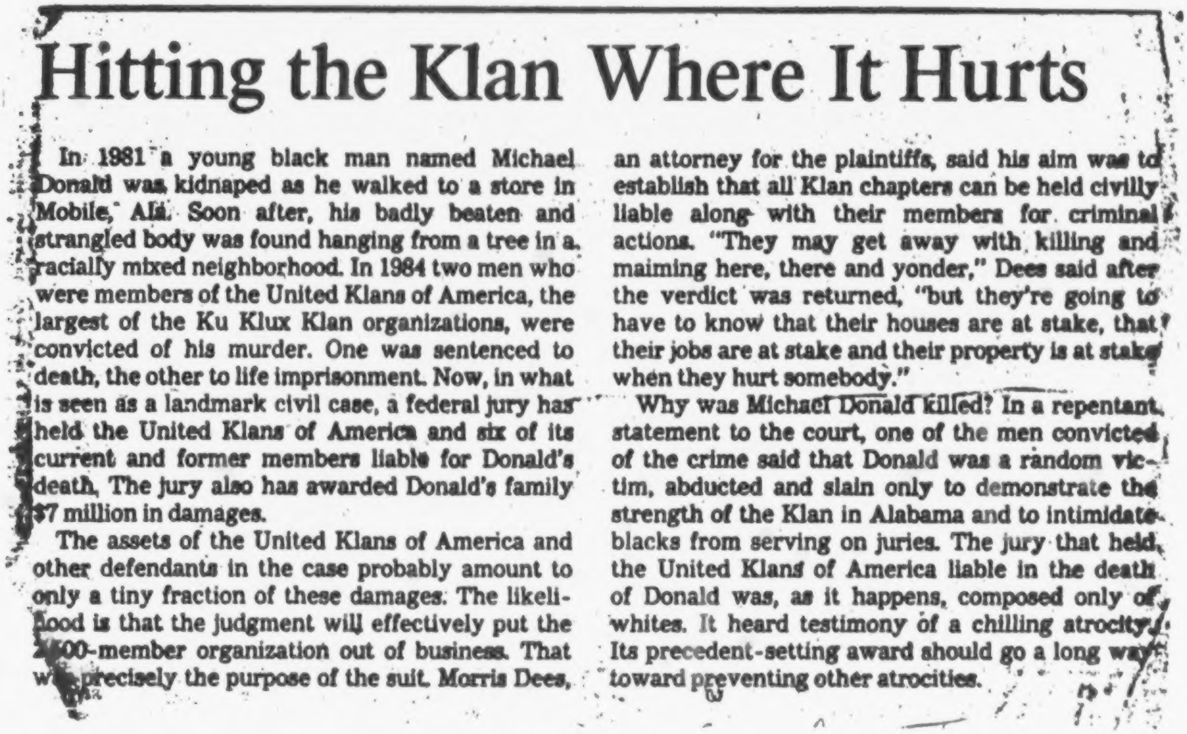
Never before have I written so long a letter. I'm afraid it is much too long to take your precious time. I can assure you that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell, other than write long letters, think long thoughts and pray long prayers?...

Yours for the cause of peace and brotherhood,

Martin Luther King, Jr.

Hitting the Klan Where it Hurts

From The Los Angeles Times, March 16, 1987



Hitting the Klan Where It Hurts

In 1981 a young black man named Michael Donald was kidnaped as he walked to a store in Mobile, Ala. Soon after, his badly beaten and strangled body was found hanging from a tree in a racially mixed neighborhood. In 1984 two men who were members of the United Klans of America, the largest of the Ku Klux Klan organizations, were convicted of his murder. One was sentenced to death, the other to life imprisonment. Now, in what is seen as a landmark civil case, a federal jury has held the United Klans of America and six of its current and former members liable for Donald's death. The jury also has awarded Donald's family $7 million in damages.

The assets of the United Klans of America and other defendants in the case probably amount to only a tiny fraction of these damages. The likelihood is that the judgment will effectively put the [illegible]00-member organization out of business. That was precisely the purpose of the suit. Morris Dees, an attorney for the plaintiffs, said his aim was to establish that all Klan chapters can be held civilly liable along with their members for criminal actions. "They may get away with killing and maiming here, there and yonder," Dees said after the verdict was returned, "but they're going to have to know that their houses are at stake, that their jobs are at stake and their property is at stake when they hurt somebody."

Why was Michael Donald killed? In a repentant statement to the court, one of the men convicted of the crime said that Donald was a random victim, abducted and slain only to demonstrate the strength of the Klan in Alabama and to intimidate blacks from serving on juries. The jury that held the United Klans of America liable in the death of Donald was, as it happens, composed only of whites. It heard testimony of a chilling atrocity. Its precedent-setting award should go a long way toward preventing other atrocities.

TREASURE ISLAND
by Robert Louis Stevenson

TREASURE ISLAND
by Robert Louis Stevenson

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	
"The Disappearing Man" Isaac Asimov	Journeys
"The Power of Light" Isaac Bashevis Singer	Journeys
"The Most Dangerous Game" Richard Connell	Introduction to Literature
Film	
"The Gold Bug"	

- Sample Book Report forms are to be found in the General Appendix.
- Extended and Recreational Reading List can be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students to write in their journals what they think Treasure Island will be about.
- Ask students to relate personal experiences or experiences they are aware of searching for treasure (i.e., games at parties, relatives of an eccentric person search for life savings, etc.)
- Ask students about any personal experiences on a ship or large boat.

Treasure Island-continued

- Ask students to complete anticipatory guide below. The "me" responses are made before the material is read. The "author" column is answered after reading.

Treasure Island

Me	Agree of Disagree?	Author
____	1. It is possible for a person to change.	____
____	2. Sometimes it is necessary to disobey.	____
____	3. Some superstitions have truth in them.	____
____	4. Good overcomes bad.	____

- In a brown paper bag, place an old map, an empty bottle of rum, a picture of a chest (treasure), and a piece of paper with a black spot on it. You may pull these items out of the bag one by one and explain how they are related to the story.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Treasure Island Appendix.
- Use "Book Box," "Reading Logs" and/or Dialectical Journal activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.

Treasure Island-continued

- See "Ways to Respond to Reading" in General Appendix.
- Choose a character in the book and explain how he/she resembles someone that you know.
- Write a series of interview questions for a talk show. The student may choose which character he wants to interview.
- Ask students to summarize a chapter.
- Reading log - Students may write personal responses to particular events, descriptions, or ideas in the novel, (e.g., p. 35, "I'll be as silent as the grave," p. 73, "... the whole ship creaking, groaning, and jumping like a manufactory."
- Read the description on p. 3. Imitate that description.
- Students make a collage which represents the theme, setting, or conflict.
- Students take a chapter and rewrite it as a play.

Treasure Island-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter 1	Page
connoisseur	3
berth	4
diabolical	5
abominable	5
rheumatic	7
magistrate	8
Chapter 2	
ripple	9
indignation	9
fawning	10
hilt	10
mutilated	11
scuffle	12
buccaneer	13
Chapter 3	
vice	18
sneered	18
incredible	19
Chapter 4	
hamlet	20
whither	20
infectious	21
emboldener	22
venture	22
repugnance	22
obstinately	24
dispersing	25
Chapter 5	
formidable	26
audible	27
irresolute	27
malingering	28
miscreant	28
preservation	29
deplore	29
dingle	29

Chapter 6	Page
plundered	34
latitude	34
longitude	34
incomprehensible	35
Chapter 7	
trifle	40
calumnies	40
odious	40
indomitable	41
Chapter 8	
dexterity	44
mirth	47
Chapter 9	
garrison	51
Chapter 10	
burnished	56
Chapter 12	
conical	64
duplicity	65-66
countenance	66
prodigious	69
Chapter 13	
configuration	73
amphitheater	75
stagnant	75
Chapter 14	
undulating	78
foliage	78
contorted	78
aperture	79
pinnacle	81
modulated	81

Chapter 15	Page
apparition	83
adversary	83
supplication	83
accoutrement	84
Chapter 16	
palisade	94
bestowed	94
Chapter 17	
reparation	98
Chapter 18	
acquiescence	100
consort	101
Chapter 19	
sentry	107
Chapter 20	
morass	109
Chapter 21	
impending	118
Chapter 22	
plumage	126
carousing	128
Chapter 23	
callous	130
incessant	131
phosphorescent	131
Chapter 24	
ventured	123
dispositon	134
promontory	135
intermittent	136

Treasure Island-continued

Chapter 25	Page
subsiding	141
elated	141
derisively	208-142
derision	209-142
haggard	209-142

Chapter 26	
stifle	144
provision	145
subaltern	145
disquietude	146
inclination	147
volition	149

Chapter 27	
tremulous	151
infamous	154

Chapter 28	
truculently	159
confound	159
furtively	159

Chapter 30	
admixture	169
alternation	170
pestiferous	172
slough	171
preponderance	172
concession	172

Chapter 31	
feasible	177
inexplicable	177
cession	177
ambiguity	178
eminence	178

Chapter 32	
excavation	186
cache	186

Chapter 33	Page
prodigious	190
dereliction	191

Chapter 34	
diversity	192
gratiate	193
sojourn	195

Treasure Island-continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

E. Other literature activities

- Develop a mock trial to determine what punishment Silver deserves. Divide students into groups to act as judge (three or four), jury (twelve), prosecution (three or four), defense (three of four). You may want some students to take on the role of characters in the play.
- Ask students to write a brief description of their favorite character and then illustrate how they perceive him to look.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing task - Composition

Writing Situation - Report of Information

The Board of Education is putting together a project about experiences of seventh grade students. Think about some of the past experiences of which you are proud.

Directions for Writing

Write about something you did of which you are proud. The Board of Education will want to know who was involved, what the people and surroundings looked like, what exactly happened, and how you felt.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

Treasure Island-continued

1. Pre-Writing

   - List instances when you were proud of yourself.
   - Choose your favorite proud time.
   - Cluster describing words for that particular time when you were proud of yourself.
   - See "Suggested Pre-Writing Acivities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.
   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide is found in the Treasure Island Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

   - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

TREASURE ISLAND
by Robert Louis Stevenson

APPENDIX

TREASURE ISLAND- Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels; information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

TREASURE ISLAND - Study Guide continued

C. Sample Questions

Knowledge (Recall)	1.	Who is telling the story? (point of view)
Recall	2.	Where and when does the story take place?
Comprehension	3.	An old sailor arrived at the Admiral Benbow Inn. Describe him and his activities.
Analysis	4.	The sailor seemed to be very suspicious. Specify some things that he did that would support this statement.
Comprehension	5.	Why were people at the Inn afraid of Billy Bones?
Analysis	6.	Only one man ever confronted the captain. Who was it? Analyze why he confronted him.
Recall	7.	Who is "Black Dog?"
Comprehension	8.	What happened to the captain?
Recall	9.	What was the black spot?
Recall	10.	What was in the sea chest?
Analysis	11.	What is the tone of this first section of the book?
Analysis	12.	Specify Squire Trelawny's weakness.
Comprehension	13.	Discuss Jim's first impression of John Silver.
Evaluation	14.	Would you want John Silver as a friend? Why or why not?
Comprehension	15.	Why doesn't Captain Smollett want to be captain on the voyage?
Comprehension	16.	Why does Jim become alarmed?
Recall	17.	What is the "real name" of Treasure Island?
Recall	18.	What is the name of the highest hill on Treasure Island?
Analysis	19.	Jim was not happy about going on Treasure Island. Find support of this statement in the novel.

TREASURE ISLAND - Study Guide continued

Comprehension	20.	Why is Ben Gunn on the island?
Recall	21.	What is the Union Jack?
Recall	22.	Besides Jim Hawkins, who else narrates the novel?
Comprehension	23.	Explain Dr. Livesay's plans.
Recall	24.	What is the Jolly Roger?
Comprehension	25.	Why did Silver go to see the Captain and Doctor?
Comprehension	26.	Why did Jim leave the stockade?
Comprehension	27.	How did Jim become Captain for awhile?
Application	28.	Tell about a time when you felt as afraid as Jim did when he and his mother were being hunted.
Synthesis	29.	What do you think would have happened if Jim had not met Ben Gunn before the "bad pirates" did?
Analysis	30.	Compare and contrast Long John Silver and Mr. Trelawny as leaders.
Evaluation	31.	Evaluate the crew's decison to leave the mutineers on the island.

TREASURE ISLAND - Response/Revison Guide

Report of Information

1. Does the composition have a title?

2. Do you have a clear idea of the paper's topic? ____________________

   State the topic in your own words. ______________________________

   ____

3. Does the writer stay on the topic through the whole paper? ______

4. Is the paper well organized? ______________________________

5. Are there details, facts, examples that the writer used to support the topic? ______________________________

   Do all the details, facts, or examples relate to the composition topic? ______________________________

   Which, if any, do not relate to the topic? ____________________

   ____

6. Were there enough details to make the writer's message clear? ____

   Were there any unnecessary details? ____________________

7. Did the writer interest you in reading this paper? ______________

8. Did the paper sound finished? ______________________________

9. What should the writer include, remove, or re-write to improve this composition. ______________________________

   ____

   ____

ENGLISH 7 INSTRUCTIONAL MATERIALS

I. Core Works

Title	Author	Difficulty Level
Fall Semester:		
A Wrinkle in Time (Common Work)	L'Engle	Moderate-Difficult
The Lion, the Witch, and the Wardrobe	Lewis	Easy
Mythology:		
"Pygmalion and Galatea" (The Magic and the Sword)	Cox	Easy
"Phaeton, Son of Appollo" (Greek Myths)	Coolidge	Moderate
The Phantom Tollbooth	Juster	Moderate
Fall or Spring Semester - Individual school decides		
The Incredible Journey	Burnford	Moderate
Spring Semester		
Adventures of Tom Sawyer (Common Work)	Clemens	Difficult
The Real Me	Miles	Easy
Roll of Thunder, Hear My Cry	Taylor	Moderate
Treasure Island	Stevenson	Moderate-Difficult

II. Basic Literature Text

Introduction to Literature - Ginn Literature Series
Journeys - Harcourt

III. Supplementary Literature Texts

Responding: One--Purvis
    Journeys
    The Writer's Voice
    Evaluation Sequence

Reflections on a Gift of Watermelon Pickle and Other Modern Verse - Dunning

Voices: The First Book --Summerfield

Plays to Enjoy--Picozze
    Poems to Enjoy
    Readings to Enjoy
    Stories to Enjoy
    Moments in Literature

ENGLISH 7 INSTRUCTIONAL MATERIALS continued

IV. Language Resource Text

Language for Meaning, Grade 7, c. 1978, Houghton-Mifflin--Blake
- Text
- Workbook
- Test and Practices (Duplicating masters)

V. Supplementary Composition Texts

English Workshop: First Course (Grade 7), c. 1978, Harcourt Brace--Blumenthal et al
Troubleshooter Series, c. 1975, Houghton Mifflin - Benner
Dimensions, c. 1967, Scott, Foresman and Co. -- robinson et al
The Writer's Voice (Responding Series), C. 1973, Ginn and Co.-- Purcell
Journeys (Responding Series), C. 1973, Ginn and Co.--Appleby
Thorndike-Barnhart Advanced Dictionary, C. 1974, Scott, Foresman and Co.

VI. Teacher References: Availability will vary according to site

Literature

Projections in Literature, Handbook of Literary Terms, pp. 512-537 --Pooley
Two Approaches to Teaching Syntax--Brown
Resources for Modern Grammar and Composition--Conlin
Writing as a Process of Discovery on Teaching Literature: Essays for Secondary Teachers--Jenkinson
Teaching Literature in Grades Seven Through Nine--Jenkinson
New Roget's Thesaurus in Dictionary Form--Lewis
Come Together: An Improvisational Approach to Creative English--Rice
Teaching Human Beings: 101 Subversive Activities for the Classroom --Shrank
The Structure of Words--Rule
Spelling: Structure and Strategies--Hanna
Questions You Always Wanted to Ask About English--Nurnberg

Language and Composition

Sentencecraft (An Elective Course in Writing), c. 1975, Ginn and Co. --O'Hare
Listening Comprehension, Books C and D, c. 1980, JML Enterprises--Kleman
Ideas for the Teaching of English for the Junior High and Middle School, c. 1980, NCTE
Sentence Combining, 1973, Random House--Strong

VII. Periodicals

Scope Magazine
Read Magazine
Writing!

ENGLISH 7 INSTRUCTIONAL MATERIALS continued

VIII. Film List

FICTION

1375	TELL-TALE HEAT, THE	20 min.
1056	EDGAR ALLAN POE: BACKGROUND FOR HIS WORKS	13 min.
1472	PERFECT TRIBUTE, THE	19 min.
1192	STRING BEAN, THE	17 min.
8067	BLIND BIRD	45 min.
3742	GIFT OF THE MAGI, THE	16 min.
1951	PIED PIPER OF HAMELIN	17 min.

MYTHS, FOLKTALES, and FABLES

1997	THESEUS AND THE MINOTAUR	15 min.
7389 75460	VOYAGE OF ODYSSEUS, THE 1/2" VHS	27 min.
3783 75567	NOTORIOUS JUMPING FROG OF CALAVARAS COUNTY 1/2" VHS	24 min.
2480	MARK TWAIN GIVES AN INTERVIEW	14 min.
3219	LEGEND OF SLEEPY HOLLOW, THE	14 min.
1480	WASHINGTON IRVING	18 min.
2279	LEGEND OF JOHNNY APPLESEED	20 min.
4147	JOHNNY APPLESEED	5 mim.
1291	LEGEND OF PAUL BUNYAN, THE	14 min.
1978	MONSTER, THE (Loch Ness Monster)	15 min.

ENGLISH 7 INSTRUCTIONAL MATERIALS continued

VIII. Film List cont.

POETRY

2787	POET'S EYE VIEW: TRIBUTE TO SHAKESPEARE	20 min.
8016	MAGIC PRISON (Emily Dickinson)	36 min.
7895 75129	GREEK LYRIC POETRY 1/2" VHS	30 min.
7746 75396	HAIKU: SHORT POETRY OF JAPAN 1/2" VHS	28 min.
3526	PATRIOTIC MUSIC: INFLUENCE ON U.S. HISTORY (Star Spangled Banner)	21 min.

IX. Videos

Videos may be available at the local school site. Check with the media clerk at your school.

TWELVE ANGRY MEN
by Reginald Rose

TWELVE ANGRY MEN

By Reginald Rose
Stage Version by Sherman L. Sergel

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	Exploring Literature "The Redheaded League," p. 179 "All Summer in a Day," p. 208 "The Devil and Daniel Webster" "Lamb to the Slaughter"
Nonfiction	Exploring Literature (relating to the themes of justice, stereotypes, and/or prejudice) "I Have a Dream...," p. 156 "Pioneers in Protest," p. 110 "Roberto Clemente--A Bittersweet Memoir, " p. 501 "Shirley Chisholm: College Years, " p. 162
Play	Plays to Remember The Valiant
Books/Movies	Inherit the Wind Witness for The Prosecution To Kill a Mockingbird

Sample Book Report Forms and Extended /Recreational Reading Lists are to be found in the General Appendix

Twelve Angry Men-continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students what the title means. Discuss each word of title. Why are there 12 men? Why might the men be angry? Discuss the fact that when Twelve Angry Men was written, juries in New York were made up completely of men.
- Go on a field trip to view a criminal trial.
- Show a video of recently taped segments of TV programs such as L. A. Law, People's Court, etc.
- Discuss the trial procedure. Include jury, defense, prosecution forman, judge, defendant. Stress the jury's function and responsibilities.
- Discuss the following key concepts:
  - Guilty beyond a reasonable doubt
  - Premeditated homicide
  - Double jeopardy
  - Hung jury
  - Fifth Amendment
  - Malice
- Cluster the personality traits of a good juror.
- Relate this play to trials that are currently in the news.

Twelve Angry Men-continued

III. Through the Core Work

A. Various Kinds of Reading

Since Twelve Angry Men is a play, it is suggested that it be read aloud. Students can either audition or volunteer for parts.

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the "Twelve Angry Men Appendix."
- Use "Book Box," "Reading Logs" and/or Dialectical Journal activities for daily student writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Use class discussion.
- Use role playing.
- Some of the more important scenes from the play can be videotaped as the students act them out in front of the class.
- In a journal, students keep track of where they stand (guilty or not guilty) after each day's reading of the play. Students write reasons for their positions. Later students can chart their changes.
- After reading most of the play, students might do the following:
  - Bring to class pictures from magazines, newspapers, etc., that show how they see a particular juror in the play. Student shows the picture to the class and other students guess which juror it is and tell why they think so. After, the student who brought the picture will tell why he sees the juror this way.
  - Act out crime committed in Twelve Angry Men.
  - Cluster personality traits of individual jurors.

Twelve Angry Man-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Introduction	Page
civil	382
defendant	382
foreman	382
petty	383
dogged	383
meek	383
opinionated	383
sadism	383
appalled	383
naive	383
compassion	383
antagonizes	383
bigot	383
refugee	383
subservient	383
slick	383

Act I	
premeditated	384
homicide	384
unanimous	384
retire	384
surveying	384
sarcastic	384
double jeopardy	386
hung jury	386
phonier	386
sneer	386
briskly	386
calculus	388
insistence	388
facial	388
belligerently	388
slum	389
heeding	389
apologetically	389
timidly	390
obvious	390
prosecution	390
flustered	390

Act I (cont.)	Page
coroner	390
flimsy	390
elevated train	390
potential	392
menaces	392
haltingly	392
clenched	392
bickering	393
defense counsel	393
cross-examination	393
dialogue	393
sequence	393
casually	394
coincidence	394
ad lib	394
abstain	395
tenses	395

Act II	
subsides	398
pantomime	398
technicality	398
grudge	399
abruptly	399
insignificant	399
reflectively	400
testimony	400
hesitiation	401
brassy	401
glowers	402
disinterested	403
ensuing	403
sheepishly	404
blunder	404
slumps	404
insane	405
simulated	406
hobble	406
discrepancy	406
assumed	406

Act II (cont.)	Page
infuriated	406
executioner	407
lunges	407

Act III	
lapse	408
verdict	408
tenement	411
reconstruct	413
writhing	413
confirm	414
arrogance	415
grimly	415
crouches	416
aloft	416
insistently	416
stoop	417
vacant	417
conceivable	417
logically	417
alibi	418
acquittal	418
validity	420
squints	420
nuisance	420
bifocals	420
farsighted	420
squarely	420
intimidate	422
entitled	422
contorts	422

Twelve Angry Men-continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commerical tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Memoir Composition

Writing Situation
In Twelve Angry Men, Juror Three and Juror Ten use stereotypical thinking. Juror Three states, "It's the kids. The way they are--you know? They don't listen." Juror Ten says, "Look, you know how those people lie...They don't know what the truth is...They don't need any real big reason to kill someone, either...That's how they are."

Sometimes we witness an event in which someone is stereotyped and not treated as an individual.

Directions for Writing
Think back over the past few years about an event you witnessed in which someone was being stereotyped (Blacks, policemen, politicians, parents, teenagers.) Recreate this incident and identify the lesson you learned.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing

- Students define stereotype.
- Discuss stereotyping in Twelve Angry Men. Students find stereotyped statements made by Juror Ten. Discuss how this type of mind set interferes with critical thinking. Point out people who are quite different from their group stereotype.

Twelve Angry Men - continued

- Students bring in pictures from magazines, newspapers, etc., of a typical car salesman, teenager, parent, etc. Discuss.
- Cluster stereotypes of salesmen, teachers, etc.
- Review writing about an incident. Include who, what, where, when and why. What makes an interesting narratrive?
- Review mechanics of dialogue. When is dialogue best used in a narrative?
- Discuss third person point of view in an eyewitness memoir.
- See "Suggested Pre-Writing Activities"in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students. One way this might be done is by assigning each student to a partner. The student reads his/her partner's paper and writes answers to the "Response/Revision Guide" questions found in the Twelve Angry Men Appendix. These answers are then shared with the partner and used again in the revising step.

4. Revising

   Have students check that they have incorporated the ideas generated by the "Revision Guide."

Twelve Angry Men - continued

5. Editing

- Give a copy of the "Eighth Grade Proofreading/Editing Sheet to each student. This sheet is found in the General Appendix.
- In the process of editing their papers, the students complete the sheet.
- The editor should check carefully that the writing is consistently in the third person point of view and that the mechanics of writing dialogue have been used correctly.
- Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

TWELVE ANGRY MEN

By Reginald Rose

APPENDIX

TWELVE ANGRY MEN - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponsge activities. Put question on chalkboard or overhead before sutdents enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

Twelve Angry Men - Study Guide-continued

C. Sample Questions

Act I

Comprehension	1.	Summarize the instructions that the judge gave the jury.
Comprehension	2.	Explain how the weather affected the jurors.
Knowledge (recall)	3.	Identify the juror who said, "Look at the kind of people they are - you know them."
Knowledge	4.	Identify the juror who said, "I've got a kid. When he was eight years old, he ran away from a fight. I saw him. I was so ashamed."
Knowledge	5.	Identify the juror who said, "Somehow I felt that the defense counsel never really conducted a thorough cross-examination."
Analysis	6.	Analyze the type of person who would say each of the quotes in questions 3, 4, and 5.
Knowledge	7.	Who were the two most important witnesses? What testimony did each give?
Synthesis	8.	Compile a list of character traits that Juror Eight displayed.

Act II

Knowledge	1.	Which juror is acting most childish?
Application	2.	Give examples of his childishness.
Analysis	3.	Analyze the statement that Juror Four makes on page 398. He says, "When a life is at stake, what is a reasonable doubt?"
Comprehension	4.	Why does Juror Nine think that the old man might have lied in his testimony?
Application	5.	Draw the apartment where the old man lived.
Analysis	6.	Contrast the behaviors of Jurors Three and Four.

Twelve Angry Men - Study Guidecontinued

Comprehension	7.	Explain the importance of Juror Eight's statement, "You don't really mean you'll kill me, do you?"
Evaluation	8.	Discuss the following topic: How can the trial system work if people like Juror Three and Juror Ten are members of juries?

Act III

Application	1.	How would Juror Eight act as a principal of a junior high school?
Application	2.	How would Juror Three act as a principal of a junior high school?
Application	3.	Predict the boy's future after his acquittal.
Application	4.	Construct a time line of the events on the night of the murder.
Synthesis	5.	Collect the evidence to prove that the boy is guilty.
Evaluation	6.	Rate the jurors on a scale of reasonable thinking. Ten is the most reasonable. One is the least reasonable.
Evaluation	7.	Was the boy innocent or guilty? Defend your answer using evidence from the play.

II. Revision Guide

The "Revision Guide" found on the next page should be duplicated for each student and given to the students for use in the responding and revising steps of the writing process.

Twelve Angry Men - Study Guide continued

Response/Revision Guide

1. Has the writer clearly explained the incident observed?

   A. Did the writer answer the five W's?

   - Who was involved in the incidents?
   - What was the incident?
   - Where did the incident take place?.
   - When did the incident take place?
   - Why did the incident take place?

   B. Where in the paper would you like more information or detail? What information would you like to know?

   C. Were you confused at any point? Where? Explain.

2. Where was dialogue used effectively?

   Where might the writer use dialogue?

3. Did the writer identify the lesson learned from this event?

   What was the lesson?

4. What was the stereotype in this paper?

5. Was this paper written in third person?

A DAY NO PIGS WOULD DIE
by Robert Newton Peck

9/87

A DAY NO PIGS WOULD DIE
by Robert Newton Peck

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology	
Poem	"Those Winter Sundays" p. 474 by Robert Hayden	Exploring Literature
Short Story	"Lame Deer: Seekers of Visions" John Fire/Lame Deer p. 534	Exploring Literature
Short Story	"The Turtle" by George Vukelich	Counterpoint In Literature
Short Story	"The Colt" by Wallace Stegner	Counterpoint In Literature
Poem	"The Secret Heart" by Robert P. Tristram Coffin	Counterpoint In Literature
Poem	"Meditation on His Ninety-First Year" by John Haag	Counterpoint In Literature

- Sample Book Report forms are to be found in the General Appendix.
- Extended and Recreational Reading List can also be found in the General Appendix

A Day No Pigs Would Die continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

1. Reading Log - Students write responses to class discussions, student reading, and teacher 's questions. The first entry may be students predicting what the book is about based on cover and title.

2. Research Group - Students may research the Shaker religion. They may answer the following questions:
   - Who was the founder?
   - What are the Shaker ideals?
   - What are the Shaker traditions?

3. Grab Bag - Put a piece of gum, a whistle, a bar of saddlesoap, and a blue ribbon in a bag. Take them out one by one and explain how each is related to the novel.

4. Relating to Personal Experience - Ask students to share any experiences they have had with farming or slaughtering animals.
   - Throughout our childhood, we learn lessons to help us through the growing process. Ask students to share lessons they have learned.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g. student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.

- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the A Day No Pigs Would Die Appendix.

A Day No Pigs Would Die continued

B. Ongoing Comprehension Activities (continued)

- Use "Book Box", "Reading Logs" and/or Dialetic Journal activities for daily student writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- Write personal responses to particular events, descriptions, or ideas in the novel. e.g.

> "Dying is a dirty business like getting born."
>
> "Parents always want what is better for their children."
>
> "Need is a weak world."
>
> "Looks like he's been trying all his life to catch up to something. But whatever it is, it's always ahead of him, and he can't reach it."
>
> "That's what being a man is all about. It's just doing what's got to be done."
>
> "When you're the only one to do something, it always gets done."
>
> "A good teacher does not lose her temper, no matter how stupid her pupils are."

- Illustrations - Students illustrate the farm and house.
    - They may draw or find pictures of their interpretation of the characters' appearances.
    - Make a poster advertising the book.
- Interview - Write a series of interview questions for a talk show. The student may choose which character he wants to interview.
- Scrapbook - Student makes a scrapbook showing what he feels Rob would include in his scrapbook.

A Day No Pigs Would Die continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter 2	Page
render	14
goiter	14
Chapter 3	
tomfool	27
ornery	27
Chapter 4	
capstan	31
prodding	33
mirthful	35
taproot	39
Chapter 5	
gumption	43
prosperous	45
wondrous	49
Chapter 6	
reckoning	52
silage	58
Chapter 7	**Page**
juniper	62
talons	62
gullet	63
sorghum	64

Chapter 8	Page
desecrate	70
Chapter 9	
clergy	76
welt	79
quern	82
archangel	83
Chapter 10	
shanties	87
tribulation	89
Chapter 12	
barren	107
fester	107
paunch	108
cipher	111
twain	111
Chapter 13	
estrus	116
grouse	116
coaxed	117
potential	122
camphor	132
boric	138

A Day No Pigs Would Die continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Evaluation

Writing Situation - Think about the characteristics that make a good friend. Think about the characteristics of Rob Peck.

Directions for Writing - Write a composition evaluating Rob Peck as a friend for you. Be specific and mention the good and bad qualities of Rob. Use examples from the story to support your opinion.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explains each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing
   - Cluster the qualities that you feel are important in a friend. Then cluster the qualities that you find in Rob Peck.
   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.
2. Drafting
   - Students review their clusters and notes
   - They include these ideas as they write the draft.
3. Responding
   - Students are afforded opportunities to share their efforts with other students. Partner sharing and read-arounds are good examples .

A Day No Pigs Would Die continued

B. Writing Process Steps (continued)

3. Responding (continued)

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The Response/Revision Guide" is found in A DAY NO PIGS WOULD DIE Appendix.

4. Revising

   - Have students check that they have done the following:

     - Incorporated the ideas generated by the "Response/Revision Guide"

5. Editing

   - Give a copy of the Eighth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

A DAY NO PIGS WOULD DIE
by Robert Newton Peck

APPENDIX

A DAY NO PIGS WOULD DIE - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put questions on chalkboard or overhead before students enter.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

A Day No Pigs Would Die - Study Guide continued

C. Study Questions

Chapter 1

knowledge	1.	What is the setting of the novel?
comprehension	2.	Why wasn't Robert in school?
application	3.	How would you react to meeting Apron that afternoon?

Chapter 2

analysis	1.	Analyze the reactions of Haven Peck, Benjamin Tanner, Aunt Carrie and Lucy Peck to Rob's physical condition.
comprehension	2.	Why is Rob in trouble with his father?
comprehension	3.	Explain the use of sumac.

Chapter 3

knowledge	1.	What is Rob's reward for helping Apron?
comprehension	2.	Why will close pork curdle milk?
application	3.	Give an example of how you have made your own fences.
comprehension	4.	Explain the statement "Animals make their own fences."

Chapter 4

comprehension	1.	Why can't Papa vote?
application	2.	How would you like to change places with Rob? Explain.
comprehension	3.	Restate who Ethan Allen and Abner Doubleday were.

Chapter 5

synthesis	1.	Compile a list of comparisons found in this chapter.
comprehension	2.	Why do we eat only the hind legs of a frog?
synthesis	3.	Relate the story of a person that you would like to be named after.

A Day No Pigs Would Die - Study Guide continued

comprehension	4.	Explain why Rob was proud to be named after Robert Rogers.

Chapter 6

knowledge	1.	What is Rob's worst subject in school?
application	2.	Give an example of a time when you did something you regretted. (e.g. Rob showed his report card to Aunt Mattie)
comprehension	3.	Explain why Rob is afraid of Aunt Mattie.

Chapter 7

comprehension	1.	Explain the significance of the rabbit's deathcry.
synthesis	2.	Collect evidence to prove that Rob is a good Keeper of Pinky.

Chapter 8

analysis	1.	Analyze why Rob and his father went to the graveyard in the middle of the night.

Chapter 9

knowledge	1.	Who is Widow Bascom?
comprehension	2.	Why is Rob "beholding" to Widow Bascom?

Chapter 10

application	1.	Rob spent his only money on soap to wash Pinky. For what would you be willing to spend your last money?
knowledge	2.	What prize did Pinky win?

Chapter 11

knowledge	1.	What does it mean to weasle a dog?
application	2.	Give examples of things we do today that might hurt an animal although we believe it's good.
synthesis	3.	Put together an argument either in favor of or against weasling a dog.

A Day No Pigs Would Die - Study Guide continued

Chapter 12

analysis	1.	Specify example(s) of foreshadowing in this chapter.
application	2.	Rob is told that his father is dying. Rob is suddenly forced to grow up. Give examples of events that force children to grow up earlier today.
synthesis	3.	Create a title for this chapter.

Chapter 13

comprehension	1.	Why does Mr. Tanner come to Rob's farm?
knowledge	2.	What is a stud fee?
synthesis	3.	Write a dialogue between Rob and his father when Rob explains that Pinky is not barren.

Chapter 14

analysis	1.	Analyze the slaughtering of the pig symbolically.
evaluation	2.	Defend the slaughtering of Pinky
comprehension	3.	Why is it significant that Haven cried?

Chapter 15

analysis	1.	Contrast Rob's personality and character in the first chapter to Rob's personality and character in Chapter 15.
analysis	2.	Analyze the symbol of the gold-tone on Haven's tools.
analysis	3.	Specify the point of view, conflict, climax, and theme of the novel.
evaluation	4.	Evaluate Rob as a best friend.
evaluation	5.	Evaluate Haven as a father.
analysis	6.	Rob was most opposed to the Shaker Law about no baseball on Sunday. Which law would you be most opposed to?

A Day No Pigs Would Die - Study Guide continued

III. RESPONSE/REVISION GUIDE EVALUATION

1. Is the writer's opinion clear?

2. Write down the sentences in which the writer states the reasons for his opinion.

3. What specific example does the writer use to illustrate his reasons?

4. What areas need more information?

5. Did any area cause confusion?

6. Does the beginning get your attention?

7. Is there anything you wish to add to the paper?

8. What do you like best about the paper?

APRIL MORNING

by: Howard Fast

9/87

APRIL MORNING

by Howard Fast

I. Bridges

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	Exploring Literature
"The Torn Invitation," Katkov	p. 297
"Going to Run All Night," Sylvester	p. 336
Poems	
"Paul Revere's Ride," Longfellow	p. 71
"Thomas Jefferson," Benet	p. 87
"The Charge of the Light Brigade," Tennyson	p. 436
"If You Have Had Your Midnights," Evans	p. 472
"Those Winter Sundays", Hayden	p. 474
"A Spring Night," Beloof	p. 492

AE Class

Short Story	21 Great Stories
"War," Pirandello	p. 11

Sample Book Report forms are to be found in the General Appendix.

Extended and Recreational Reading List can be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

A. Reading Log

- Students write responses to class discussions, student reading, and teacher questions. The first entry may be writing any information the students know about the Revolutionary War. Entries may be shared and teacher can fill in gaps.

April Morning-continued

- Students may write what they think April Morning is about.
- Students may write about an April morning that they remember.

B. Grab Bag

- Put a piece of bread, water bottle, pellets or a toy gun, and a pipe in a bag. Take them out one-by-one and explain how each is related to the novel.

C. Read a Scene

- Read bottom of p. 73 through top of p. 75 aloud to students as a teaser. Students may respond in their Reading Log. How would their parents react?

D. Film or Video Tape

- If film or video is available, show action scenes to motivate students to read.

E. Relating to Personal Experiences

- Ask students to share with class any knowledge they have of war, personal or second-hand, from older relatives or friends.

F. Anticipatory Guide

- Ask students to complete Anticipatory Guide below. The "me" responses are made before the material is read. The "author" column is answered after reading.

April Morning

Me	Agree or Disagree?	Author
___	1. Soldiers are brave and courageous.	___
___	2. It is important to communicate your love to parents.	___
___	3. The Militiamen were brave, organized soldiers.	___
___	4. It is a child's duty to obey his parents.	___
___	5. Growing up is painful.	___

April Morning-continued

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levles of thinking, is to be found in the "Study Questions" section located in the April Morning Appendix.
- Use "Book Box," "Reading Logs" and/or Dialectical Journals activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Students may write personal responses to particular events, descriptions, or ideas in the novel. E.g.,p. 169, "There is less joy in winning a battle than the history books tell you." Other possible subjects are the following:
    - The British were responsible for the bloodshed on the green.
    - Parents seldom understand their children.
    - Siblings are supposed to disagree.
    - We all have a duty to our country.
    - We all have a duty to our family
- Students may write dialogues between Adam and his dad on the night before the battle. They should state what each may have said to one another if each had known the outcome of the battle.
    - Another dialogue may be between Adam and his mom. Adam explains why he must join the muster at the end of the book.

April Morning-continued

- Students may illustrate the battle scene.
- Students may draw or find pictures of their interpretation of the characters' appearances. A paragraph of explanation might accompany the illustrations.
- Point out Adam's description of his father on p. 70. Students may imitate that description. Another excellent description to imitate is Adam's description of Solomon Chandler, p. 114.
- Students decide what the theme of the book is and make a collage to illustrate it. This activity may also be used to illustrate character analysis.

April Morning-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

The Afternoon	Page
yoke	3
gratified	4
gratitude	5
indignation	7
provoking	8
pretense	9
manifesto	11
discourse	11
ventured	11
inherent	11
groveled	12
befitting	12
embellish	12
inordinately	13
speculating	13
rancor	15
ominious	15
indulged	15
cronies	16
doggerel	16
blasphemous	17
derived	17
disputation	17
abomination	17
exhilarating	18
tentatively	21
dispute	21
blasphemous	21
invoke	21
inviolate	22
cantankerous	23
enamored	23

The Evening	Page
conciliative	27
detractors	29
paraphrasing	29
presumptuous	29
apocryphal	29
venture	30
plunge	30
fray	30
indignation	31
dastardly	31
conspirators	31
bolstered	32
trifle	35
morbid	37
profound	39
contraband	39
bigamist	39
bigot	40
disposed	44
modesty	46
chastened	46

The Night	
distraction	51
soothsayers	51
apoplectic	51
emerged	51
impertinence	52
prudent	53
interdicted	54
equitable	58
confiscate	60
mustering	61
incompetence	63
quasi-military	63
deference	64
speculate	64

The Night	Page
massive	70
sedate	71
agate	75
tirade	76

The Morning	
adversity	82
predilection	
disdain	83
contempt	87
mollified	89
disparity	90
primacy	91
belligerence	92
integrity	92
reassurance	92
persistently	94
dissipating	98
cantered	98
disperse	100
saturation	101

The Forenoon	
ravenously	116
betrothed	119
compatible	122
curdling	124
provocation	125

The Midday	Page
imploring	131
plagued	131
impious	131
matriarchy	132
aggrieved	132
converge	133
frail	135
presumptuously	138

April Morning-continued

The Midday cont.	Page	The Afternoon	
heed	139	motley	159
dispute	140	inscrutable	168
deplorably	142	consolation	172
implacable	144	vestige	174
crescendo	144	rendevous	182
vile	144	bereaved	182
callous	145	calamity	182
trudged	148	prudent	183
		nostalgia	191
		consume	192
		astounded	196
		potent	198
		dwindled	200

April Morning-continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Autobiographical Incident Compostion

Writing Situation
At the end of the novel, Adam must make an important decision,whether to stay at home and take care of the family or whether to sign the muster book and defend his country. We make many decisions. Some are more important than others. Think of an important decision that you have made.

Directions for Writing
Write about an important decision that you have made. What was the decision? How did it affect your life? Who was involved? Why was it important? What happened? Were you satisfied with your decision? Would you change it if possible? Include sufficient detail to make your reader understand the importance of the decision and the way that you felt.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing

   - Think of an important decision that you made. List the factors which helped you make the decision. Cluster the feelings you had prior to making the decision and after making the decision.
   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

April Morning-continued

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.
   - Partner sharing
   - Read-around groups
   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in the April Morning Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

   - Give a copy of the "Eighth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Compontents" section.

April Morning-continued

C. Other activities beyond the novel.

- Characterization - Students pretend that they are directors for a movie version of the novel. They cast the parts of the movie and justify their choices.
- AE Dramatic License - Students research the Battle of Lexington and Concord to determine how factual Howard Fast actually was.
- Point of View - Students take a favorite scene and change the point of view to that of a British soldier.

APRIL MORNING

by: Howard Fast

APPENDIX

APRIL MORNING - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

3. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For furthur information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

APRIL MORNING - Study Guide continued

C. SAMPLE QUESTIONS

The Afternoon

Knowledge/ (Recall)	1. Where and when does the story take place?
Comprehension	2. Describe the relationship between Adam and his father.
Comprehension	3. Interpret the relationship between Adam and Levi.
Analyze	4. Analyze Granny's description of Moses Cooper, "a man who expects more than a soul can deliver."
Application	5. Give examples of how you would handle someone like Levi.

The Evening

Comprehension	1. Summarize the relationship between Ruth and Adam.
Analysis	2. Specify five adjectives to describe the character of Adam.
Analysis	3. Analyze why Adam believes that his father hates him.

The Night

Analysis	1. Specify the foreshadowing apparent in this section.
Comprehension	2. Why were the British marching on Concord?
Comprehesion	3. Why do the Committeemen decide to muster the militia?
Analysis	4. Distinguish the actions of Adam and Moses which indicate their feelings as they prepare for the muster.

APRIL MORNING - Study Guide-continued

Comprehension	1. Summarize the series of events that led to the shots being fired at Lexington.
Evaluation	2. Evaluate why the Redcoats fired on the militia.
Synthesis	3. Compose what you think would have happened if the Committeemen had tried to negotiate with the British instead of fight.
Evaluation	4. Decide whether the militiamen are cowards when they panic and flee the common. Support you answer.
Evaluation	5. Assess who is to blame for starting the Battle of Lexington. Cite evidence to support your decision.

The Forenoon

Application	1. Predict how you would have reacted if it were you instead of Solomon Chandler that Adam ran into.
Analysis	2. Specify the things that Chandler did to calm Adam.
Comprehension	3. Restate in your own words Chandler's description of the British Army.

The Midday

Analysis	1. Contrast the views of Solomon Chandler and Cousin Simmons toward the war with the British.
Analysis	2. Contrast the tactics used by the Redcoats and the Committeemen as the Redcoats returned to Boston.

The Afternoon

Comprehension	1. Why did people think that Adam had died?
Evaluation	2. Asess Adam's greatest fear. Support your answer.
Comprehension	3. Explain the consequences of the battle in Adam's town.

APRIL MORNING - Study Guide continued

The Evening

Analysis	1. Analyze how Adam has changed from the beginning of the story to the end.
Synthesis	2. Compose the theme of the book.
Analysis	3. Specify the structure of April Morning. What is the exposition, conflict, point of view, etc.?

APRIL MORNING- Study Guide continued

II. Response/Revision Guide

Autobiographical Incident Student Response/Revision Guide

1. Does the begining of the story capture your interest? ________

   What would be a different way to begin? ____________________________

   ____

   ____

2. Is the story complete? ________ Are there gaps in the narrative?

   ____

3. Are there details or parts which detract from the main focus?______

   If yes, identify them. ____

   ____

   ____

4. Are there places where more detail is needed to help you picture the scene and the people? ______________________________________

5. Do you understand why the decision was important? ______________

6. Is the ending a part of the story, or does it seem artificially tacked on? ________________________

7. Is there sufficient detail to let you know how the writer felt about the incident? ____________________

8. What do you like best about this paper? ___________________________

   ____

   ____

   ____

LILIES OF THE FIELD
by William E. Barrett

LILIES OF THE FIELD
By William E. Barrett

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Story	EXPLORING LITERATURE
	Leiningen Versus the Ants
	Paul Bunyan of the North Woods
	Pecos Bill Invents Modern Cowpunching
	The Legend of Sleepy Hollow
	Going to Run All Night
Nonfiction	Johnny Appleseed: A Pioneer Hero from Pioneers in Protest
	I Have a Dream...
	Shirley Chisholm: College Years
	How I Learned to Speak
Nonfiction Narrative	Roberto Clemente-A Bittersweet Memoir
	The Life and Death of a Western Gladiator
	Four Years in a Shed
	That Legendary Ride
Poetry	A Song of Greatness
	Paul Revere's Ride
	Thomas Jefferson 1743-1826
	Nancy Hanks
	On the Death of the President
	The Highwayman
	Casey at the Bat

Lilies of the Field-continued

Recreational/Extended Reading Lists and Sample Book Report forms are to be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Class discussion, collaborative groups or individual reports on the subject of "LEGENDS." What is a "legend?" What is a "living legend"? Share legends students have heard: sports legends, heroic legends, fictional legends, etc. Teacher may suggest some familiar legends and discuss their significance.
- Discuss in small groups a time when someone expected something of you that you thought was too much for you to accomplish. How did you feel? How did you handle the situation? What were the results? Did you succeed, give up, or try but fail?
- Suggested Journal topic: Is it more important to you to please yourself or to please other people? Give examples from your own experiences when you have had to choose between pleasing yourself or someone else.

III. Through the Core Work

A. Various Kinds of Reading

Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Lilies of the Field Appendix.
- Use "Book Box," "Reading Logs," and "Dialectical Journal" activities for daily student writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- See also "Ways to Respond to Reading" in General Appendix.

Lilies of the Field-continued

C. Vocabulary Development

Keep definitions simple and meaningful.

Have students transcribe from the book the sentence containing each word.

Teach approximately ten words per week from the following list:

CHAPTER 1	PAGE
inevitably	9
compelling	9
invested	9
commemorate	9
aloof	10
tawny	10
grama	10
cultivated	11
dilapidated	11
appraised	11
onerous	11
impulse	11
squat	12
intent	12
gutteral	12
intrigued	12
aggressiveness	13
antagonism	13
loomed	14
inexplicable	15
doggedly	16
vantage	16
crucifix	18
turbans	19
presided	20
dawdle	20
baffled	21
collapsible	21
presided	22
sustantial	22
deft	22
equivalent	23
valet	23
repelled	23
suspended	24
elevated	24
disembodied	24
uncomprehendingly	25
shrewd	26

CHAPTER 2	PAGE
incomprehensible	29
gist	29
communal	30
inevitable	30
exalted	32
pantomime	32
dilemma	33
tread	33
steeple	33
truss	33
perception	33
debris	34
granite	35
perishable	35
dimensions	36
probing	36
pry	36
excavation	36
rummaged	39
resolve	40
sustained	40
baffled	43
finality	43

CHAPTER 3	
emerged	47
bibs	48
miscellaneous	49
victuals	51
exhorting	53
adobe	53
ultimately	55
innate	56
disinclination	56
profane	56
servile	56
sheen	58
contemplating	58
graven	60
intolerable	60
accompanist	61

CHAPTER 3 cont	PAGE
accompaniment	62
exultation	62
eluded	63

CHAPTER 4	
outskirts	67
speculation	68
ultimately	68
executor	69
commission	70
toppling	70
worrisome	72
curtly	72
contradicting	72
alternative	72
isolation	73
ventilated	73
expenditure	73
coping	73
mortar	73
pondering	76
puny	76
baffled	76
pretense	78
impetus	78
socket	78
joists	78
keening	80
urgency	81
tolerate	82
vast	82

CHAPTER 5	
salvage	87
theoretically	87
indomitable	89
scurried	90
trickle	90
variegated	90
voracious	90
defer	90

Lilies of the Field-continued

CHAPTER 5 cont	PAGE
rubble	90
resumed	91
unveil	92
accessory	93
soldering	93
lathe	93
cast	94
wary	94
savoring	94
aroma	94
stragglers	97
baffled	97
extended	98
partially	100
resented	100
sullenly	100
oblivious	100
hostile	101
reluctant	101
conspicuously	102
twinge	103
vitally	103
intangible	104
grudgingly	105
tapered	107

CHAPTER 6	
impressive	112
query	112
fervor	112
pews	114
momentarily	114
scaffolding	115
pediment	115
summoned	116
festive	116
indefinitely	119

CHAPTER 7	PAGE
unique	123
intimate	124
confidant	124
reticent	124
soliciting	124
substantial	125
noted	125
esteem	125
prominant	125
indefinable	126
voluble	126
aisle	126
hardier	126
apparent	126
exhortation	127
nimbus	127
utter	127

Lilies of the Field-continued

D. Testing

Write essays directly based on this core work.

Use objective and essay tests.

Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work

A. Writing Task - Report of Information Composition

Writing Situation

In Lilies of the Field, Homer Smith is asked to do something he has never done before: to build a chapel. He had had some experience in construction so he was able to figure out what supplies would be needed, how to do the job and what steps to take to get the job completed.

Think of something that you have never done before, but you think you could do. Perhaps you have seen the job performed by someone else on several occasions. It may be changing a tire, cooking a special recipe, planting a garden, etc.

Directions for Writing

Write a paper telling how you would complete the job you have chosen. Be sure to include the materials needed and use transitions to show the order in which things would be done. Your paper should be more than a list of supplies and a list of steps to follow.

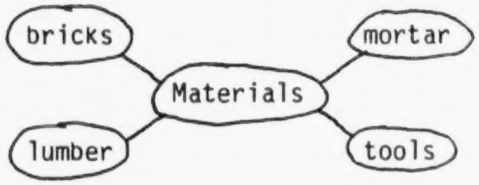
B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

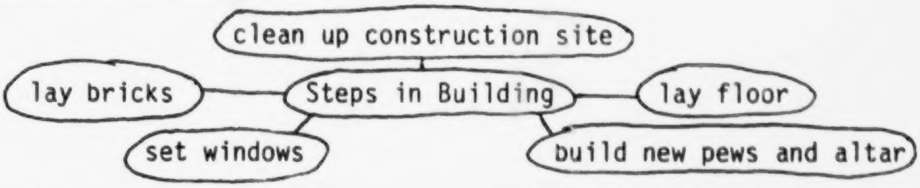
- See also Writing Process Activities in General Appendix.

1. Pre-Writing

As a class, cluster the materials Homer Smith needed and the steps he followed in building the chapel.



Lilies of the Field - continued



Practice use of transitions by having students work in pairs to write a paragraph on the steps Homer followed. Place sample transitions on chalk board. (first, second, next, then, later, finally, etc.)

See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

Students review their clusters and notes.

They include these ideas as they write the draft.

3. Responding

Students are afforded opportunities to share their efforts with other students.

Students may work in pairs.

Read-around groups may be used for responding.

Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in the Lilies of the Field Appendix.

4. Revising

Have students check that they have done the following:

Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

Give a copy of the Eighth Grade Proofreading Editing Sheet" to each student. This sheet is found in the General Appendix.

In the process of editing their papers, the students complete the sheet.

Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

LILIES OF THE FIELD
by William E. Barrett

APPENDIX

LILIES OF THE FIELD - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the questions and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see " Higher Level Thinking Skills" in the "Description of Major Components" section.

LILIES OF THE FIELD - Study Guide continued

C. Sample Questions

Chapter 1

Knowledge/ Recall	1. Describe Homer Smith and Mother Maria Marthe.
Comprehension	2. Explain why Homer resented the phonograph English lessons.

Chapter 2

Comprehension	1. Summarize the "conversation" that Homer Smith and Mother Maria Marthe had using the Bible.
Application	2. Write a short interview with Homer about his background in construction and his plans to build the chapel.

Chapter 3

Analysis	1. Analyze why it is so disturbing to Homer for Mother Maria Marthe to feel that she "owns" him.
Recall	2. What are Mother Maria Marthe's plans for the use of their property?
Application	3. Predict what you think will happen about the chapel. (Will it get built? Who will build it?)

Chapter 4

Comprehension	1. Explain Homer's statement that Livingston was "rolling in it."
Synthesis	2. Set up a weekly schedule that shows how Homer divided his time between building the chapel, working for Livingston, and being English instructor and accompanist for the nuns.

LILIES OF THE FIELD - Study Guide continued

Chapter 5

Analysis	1. Contrast Homer's life in the city to his life with the nuns.
Evaluation	2. Defend Homer's decision to leave the nuns and go to the city.
Application	3. Give examples of Mother Maria Marthe's prayers being answered.

Chapter 6

Recall	1. List some of the jobs that Homer let the townsmen do.
Synthesis	2. Create a monologue of the words that you think Homer Smith wanted to say to God, but couldn't say, as he sat alone in the completed chapel.

Chapter 7

Comprehension	1. Explain how the "legend" of Homer Smith helped Mothr Maria Marthe raise enough money to build her home for poor city children.
Evaluation	2. Decide if you think it would have been better for Homer Smith to stay and continue to help the nuns. Give reasons.

LILIES OF THE FIELD - Response/Revision Guide

1. State the topic of the paper in your own words. ____________________

   ____

   ____

2. Copy any sentences where the writer has strayed from the topic.

   ____

   ____

   ____

3. What are some of the details and examples used by the writer to support the topic? ____

   ____

   ____

4. Did the writer interest you in reading the paper? ______________

   ____

   ____

5. List the transitions used by the writer. ____________________

   ____

   ____

   ____

6. What should the writer include, remove, or re-write to improve this composition? ____

   ____

   ____

THE PEARL

by John Steinbeck

THE PEARL
by John Steinbeck

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Novel	
Island of the Blue Dolphins (film version also)	
Story	EXPLORING LITERATURE
The Revolt of Mother (p. 346)	
The Long Way Around (p. 199)	
Poems	
The Highway Man (p. 429)	
Story	
The Prodigal Son - Bible (parable)	
The Gift of the Magi - O'Henry	

- Sample Book Report forms are to be found in the General Appendix.
- Extended and Recreational Reading List can be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

A. Anticipatory Guide: Have students complete the left hand column of the guide which asks for their opinion. This is to be done prior to the reading of the novel and will introduce the key themes in the novel. Students will complete the right hand column after reading the novel, or perhaps, as part of class discussions. (See The Pearl Appendix for Anticipatory Guide.)

The Pearl - continued

B. Short Oral Reports Made by Small Groups on La Paz, Mexico. Suggested reports: Mexican Indians, desert life, animal life, the economy, etc. This will stimulate interest in the vivid imagery and sense of "place" in the novel.

C. Stylistic Imitation of Place: Choose a vivid passage and have students do a stylistic imitation using their own backyard, neighborhood, or house as a setting.

D. Pre-Reading-Writing: Relating to personal experience, read aloud the passage where Kino first looks into the pearl (p. 31) and envisions the good things its material value will bring to his family. Have students write a journal in which they look into a crystal ball and "see" what would happen if they were suddenly to become rich.

E. The Parable Structure: Introduce the idea of "parable," a word from the Greek meaning "a placing beside" of comparison of characters who symbolize a particular group or kind of people who calls attention to a principle of behavior.

- Read the biblical story "The Prodigal Son" to the class as a model of a parable, esp. one that shows evil created by greed.
- Discuss movies (such as Star Wars) or other books students are familiar with that have an obvious dichotomy between good and evil in human behavior.
- As a class activity have students create a two-column chart, one showing "evil" and the other "good." List the characters and the characteristics from the stories or discussions of above, which show good and evil behavior. (This chart can become an on-going activity if used when reading The Pearl, especially when applied to the townspeople, such as the priest, doctor, and dealers.

F. Music as a Structural Motif: Through-out The Pearl, music is used as a thematic and unifying motif, especially "The Song of Evil," "The Song of Family," and "The Song of Joy," etc. Discuss with students the universality of these themes and have them, in groups, play a song for the class which presents one of these themes. The teacher can ditto the words to the song and a class analysis can be made of the lyrics.

The Pearl - **continued**

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading.)

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Pearl Appendix.
- Use "Book Box," "Reading Logs," and/or Dialectical Journal writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Use role playing.
- Use class discussion questions.
- Journal Activities
  1. The book is written in third person. Discuss first, second, and third person with the students. Have students write journal entries as the reading progresses from the first person point of view of Kino, or Juana, during the novel.
  2. The discussion questions for each chapter have at least one "theme" question. This may also be used for a journal entry prior to reading in which students relate their personal experiences.
- Use the "Parable Chart" and list characters and their "good or evil" traits during the reading.

The Pearl - continued

- Dialectical Journals: (An example of the format is included in The Pearl Appendix along with suggested passages from the book to which the students may respond.)

  1. Students may break into groups and discuss their interpretations of the passages assigned.

  2. The dialectical journals can be used as part of a pre-writing activity for the culminating essay activity. Students will have the quotes as "evidence" to support their analysis of the book.

- Illustrations:

  1. Students could make a "movie poster" advertising the film version of the book.

  2. Students could illustrate (in collage form) the vision of Kino (a) when he first sees into the pearl (p. 31) and (b) when he has his final vision (p. 117).

    - Dictation: Animal imagery is strong in this book. The teacher can dictate a short passage to students in which the behavior of animals is described. An analysis of the descriptive language can follow. This description of the behavior of animals (usually at harmony with their environment) can be contrasted with the passage in Chapter Five, where Kino is described "as an animal now, for riding, for attacking, and he lived only to preserve himself and his family. "

    - Anticipatory Set: Have students complete the author's side of the Anticipatory Set after completion of the novel. Class or group discussion can be made to determine if students have changed any of their opinions after having read the novel.

The Pearl - continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Chapter 1	Page
cavey	1
detachment	4
feinted	5
plaintively	6
determination	9
indigent	12
discontent	14

Chapter 2	Page
estuary	17
mangroves	18
bulwark	19
mirage	20
undulating	22
incandescence	25

Chapter 3	Page
colonial	27
judicious	28
disparagement	32
prophecy	33
transfigured	32
confirmation	36
subjugation	38
discontentedly	42
cozened	51

Chapter 4	Page
countenanced	54
insubstantial	55
vigor	58
stalwart	60
benign	61
understatement	63
collusion	65
monstrosity	66
lethargy	71
entranced	72

Chapter 5	Page
receded	76
preservation	77
sluggishly	78
ediface	81
lament	83

Chapter 6	Page
pelted	89
covert	91
monotonously	90
sentinel	94
crouched	95
goading	98
monolithic	99
shimmering	101
foliage	102
amulet	109

The Pearl - continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

I.V. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Evaluation Composition

Writing Situation

Sometimes in life evil things happen to good people. The pearl, which Kino thought would change his life for the better, destroyed what he loved best, his family unit.

Read over Kino's vision when he first looks into the pearl (p. 31) and his final vision (p. 117).

Sometimes we don't know how rich our lives already are until we lose the things we love best.

Directions for Writing

Do you think Kino's decision to throw the pearl back into the ocean was the right decision for his family? Why? Use specific examples and quotes from the book to support your opinion.

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing

- Discuss thesis statement.
- Have students read over the journals assigned during the reading of the novel (dialectical, first person, or character charts).
- Have students do four minute quickwrites in which they determine if there is any evidence in these that will support their thesis.

The Pearl - continued

- Have students choose one of the two thesis statements and list numerically the evidence that supports their thesis. They should have quotation marks when needed and page numbers for their sources.
- Have students share their thesis and evidence with another student. Their partner should put asterisks on three points of evidence they feel are best.
- Have students do a quickwrite in which they explain why they feel their evidence supports their thesis.
- Students then begin their rough draft.
- See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.
   - Use the "Response/Revision Guide" included in The Pearl Appendix. Student response will be given solely to the ideas presented in the paper. Response will be given later to mechanics and syntax.
   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in The Pearl Appendix.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the "Response/Revision Guide."

The Pearl - continued

5. Editing

   - Give a copy of the "Eighth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components"

Beyond:

- A review can be made of the anticipatory sheet.

- Students could interview Kino or Juana "10 years later" to determine their life after having returned to the village.

- A new ending. Students could speculate on what would happen to Kino and his wife if he did keep the pearl and finally sold it at a profit.

- Turn their pre-reading-writing activity into a story. Students take their "first look" into their pearl and use this as the basis of a short story. The story must include a final look into the pearl.

THE PEARL
by John Steinbeck

APPENDIX

THE PEARL - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE PEARL - Study Guide continued

C. Sample Questions

Chapter 1

Knowledge/ Recall	1.	What is the name of the main character?
Recall	2.	What caused Coyotito's illness?
Comprehension	3.	Why did Juana want the doctor?
Analysis	4.	How did the beggars feel about the doctor?
Comprehension	5.	Why did Kino feel ashamed?
Evaluation	6.	Evaluate the doctor's actions toward Kino's family? What makes him think his race is superior to Kino's?
Analysis	7.	How did Kino take out his anger and frustration at the doctor?
Synthesis	8.	How do you think Kino will help his son now?
Recall/ Synthesis	9.	What is "The Song of the Family" that Kino hears? When does he hear it? Describe a "Song of the Family" you may hear at your own home, at a time when most of your family is together.

Chapter 2

Recall	1.	Describe the town and the beach.
Analysis	2.	How did the fishermen preserve their canoes?
Comprehension	3.	Why couldn't vision be trusted?
Recall	4.	What did Kino own that had some value?
Comprehension	5.	Why did Kino find his canoe so valuable?
Analysis	6.	How is a pearl made and why are they so valuable?
Recall	7.	What was Kino's secret inner song called?
Synthesis	8.	What do you think will happen next?

THE PEARL - Study Guide continued

Chapter 3

Recall	1.	What news traveled through the town?
Recall	2.	What did the priest, the shopkeepers, the doctor, the pearl buyers think when they heard the news?
Analysis	3.	Compare these peoples' behaviors with that of Kino's neighbors. What do they all have in common?
Comprehension	4.	Why did Kino become every man's enemy?
Comprehension	5.	Why is marriage in the church important to Kino?
Recall	6.	List the things Kino dreams of buying for his family.
Comprehension	7.	Why does the priest come to visit them?
Analysis	8.	How did Kino's attitude change?
Synthesis	9.	Why do you think the doctor gave the baby medicine?
Comprehension	10.	Why did Kino move the pearl from the first hiding place?
Recall	11.	Who do you think tries to steal the pearl?
Evaluation	12.	What has happened so far that would support Juana's statement that "this pearl is like a sin. This thing is evil."
Synthesis	13.	What do you think will happen next?

THE PEARL - Study Guide continued

Chapter 4

Recall	1.	What did everyone know was going to happen that day?
Comprehension	2.	Why did all the pearl buyers work for the same person?
Comprehension/ Evaluation	3.	When the pearl dealers offered Kino a price he felt too low, do you think he should have sold the pearl?
Comprehension	4.	When the pearl buyer saw the pearl, his hand behind the desk missed its precision. Explain.
Recall	5.	What did the dealer say was wrong with the pearl?
Application	6.	If you found a pearl of great worth what would you do with the profits?
Recall	7.	What did the buyer offer to pay Kino?
Recall	8.	What was Kino's response to all of the offers?
Analysis	9.	What do you think the pearl dealers knew when Kino said this?
Recall	10.	What did Kino decide to do?
Evaluation	11.	Do you think Juan Tomas was justified in saying to Kino "You have defied not only the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you." (p. 70) What is wrong with going against the ordinary way of doing things? What should Kino fear?
Comprehension	12.	What did Juana mean when she said, "Kino it is evil, it is evil." Why did she say this?
Analysis/ Application	13.	Do you think Kino's decision to leave is the right one? What would you do?

THE PEARL - Study Guide Continued

Chapter 5

Comprehension	1. Why did Juana sneak out of the hut and go toward the shore?
Comprehension	2. Why did Kino strike Juana?
Comprehension	3. Why wasn't Juana angry with Kino?
Recall	4. What did Juana find in the path?
Recall Comprehension	5. What did Juana know was gone forever? Why?
Comprehension	6. Why did they have to leave before daybreak?
Recall	7. What did Kino find had happened to his boat?
Recall	8. What did "the dark ones" do to Kino's house?
Evaluation	9. Juan Tomas said to Kino about the pearl, "You should have sold it and passed on the devil." (p. 84) Would you agree with him? Give reasons.
Comprehension	10. Explain what Kino meant by, "I know I am like a leprosy."
Comprehension	11. Why did Juan Tomas tell his neighbors that if Kino had gone to sea that he must have drowned.
Recall	12. List the things Juan Tomas brought back after the trips among the neighbors.
Recall/ Comprehension	13. Where did Kino plan to go? Why?
Comprehension/ Evaluation	14. Kino fought to preserve his right to the pearl. Can you think of other instances where people have fought to retain their possessions? When have you fought to retain something?

THE PEARL - Study Guide continued

Chapter 6

Comprehension	1.	Why did Kino and Juana avoid the center of town?
Comprehension	2.	Why did Kino walk in a wheel rut?
Recall	3.	How long did they walk?
Recall/ Comprehsnsion	4.	What was the "ancient thing" that was awakened in Kino?" Why was it awakened?
Recall/ Comprehension	5.	How had the music of The Pearl changed? What music was interwoven with that of the pearl?
Analysis	6.	Compare and contrast the vision Kino sees in The Pearl when he first found it (p.31), and the vision he has now (p. 93). How are they different?
Recall/ Comprehension	7.	Who was following Kino's family and why was he so afraid of them?
Recall	8.	What was Kino's plan to distract the trackers?
Recall	9.	How did Juana react to this plan?
Recall	10.	Where did Kino hide with his wife and baby?
Recall	11.	Describe the fight between Kino and the trackers.
Recall/ Analysis	12.	How were Juana and Kino walking as they returned to their town? What did this symbolize?
Recall	13.	What happened to Coyotito?
Recall	14.	What did Juana and Kino do with the pearl?
Analysis/ Evaluation	15.	Compare Kino's life before and after having the pearl. What did the pearl cost that meant the most to Kino?
Evaluation	16.	Do you think life will ever be the same for Kino and Juana?
Evaluation	17.	What do you think the moral (lesson) of this story is?

THE PEARL - Study Guide continued

EVALUATION RESPONSE/REVISION GUIDE

1. Does the writer have a thesis satement that includes the word "because"? If so put this statement into your own words and write it down.

2. Does the writer give at least three different pieces of evidence to support his thesis? If so, copy the number of the paragraph and tell what the evidence is in your own words.

3. Does each piece of evidence have a page or chapter number as reference? If not, write down the number of the paragraph where the evidence is missing.

4. Does the writer use smooth transitions? Copy the number of the paragraphs down and the transitions used. (If there are none, write none.)

5. Does the writer clearly state his opinion? What is it?

6. Are there any phrases or sentences that are unclear to you? If so put a wavy line under them. (〰)

7. Does the writer have a conclusion? Is it clearly stated?

THE PEARL - Study Guide continued

DIALECTICAL JOURNAL
(example)

Passage (from the book)	Student Response (or interpretation)
1) Chapter One: "Have I nothing better to do than cure insect bites for 'little Indians'? I am a doctor, not a veterinary." (p. 14)	1) I think this means that the doctor sees Kino and his baby as animals. The doctor thinks Kino's whole race of Indians are not as good as his race. Also, he knows Kino has no money.
2) Chapter Two:	2)

THE PEARL - Study Guide continued

DIALECTICAL JOURNAL
(possible quotations)

Chapter One:	When asked by his servant to treat Kino's baby, the doctor says: "Have I nothing better to do than cure insect bites for 'little Indians?' I am a doctor, not a veterinary." (p. 14) (What statement is the doctor making about Kino's people?)
Chapter Two:	"...this was the Song of the Pearl that might be, for every shell thrown in the basket might contain a pearl. Chance was against it, but luck and the gods might be for it." (p. 23) (What is this "Song of the Pearl?")
Chapter Three:	"The news stirred up something infinitely black and evil in the town; the black distillate was like the scorpion, or like hunger in the smell of food, or like loneliness when love is withheld." (p. 30) (What is the black and evil that has been stirred up?)
Chapter Four:	The narrator says about Kino, "He had lost one world and had not gained another. And Kino was afraid." (p. 69) (What has Kino lost and why is he afraid?)
Chapter Five:	The narrator says of Kino "He was an animal now, for hiding, for attacking, and he lived only to preserve himself and his family." (p. 80) (Why does the narrator call Kino an "animal?")
Chapter Six:	"And the music of the pearl drifted to a whisper and disappeared." (p. 118) (What do you think is the music of the pearl?)

ANTICIPATORY GUIDE

Your Opinion				The Author's Opinion		
Agree	Disagree	Strongly Disagree		Agree	Disagree	Strongly Disagree
			There is a "force" or energy that controls your life.			
			Money is the root of all evil.			
			Family love is the most important thing in life.			
			Poor people are poor because they are lazy.			
			You are the one who controls what happens in your life.			
			Money can give you power over others.			
			It is sinful to want more material things than you already have.			
			Money can buy you happiness.			
			You should not move out of your "station" in life.			
			If you suddenly got rich, all your friends would be happy for you.			
			Some people will kill for money.			
			Evil things can happen to good people in life.			
			Women should always obey their husbands.			
			The desire to be rich can be more powerful than love.			
			People who are rich are lucky.			
			Too much money can attract evil.			
			Love is more important than money.			
			God may punish people for being greedy.			
			Educated people can manipulate those who know less than they do.			
			Losing a child is the worst tragedy that could happen to a parent.			
			It is the simple things in life that matter.			

SUMMER OF MY GERMAN SOLDIER

by Bette Green

9/87

SUMMER OF MY GERMAN SOLDIER
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I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	Exploring Literature "Prairie Winter," p. 77 "Stranger on the Night Train," p. 215 Counter Point "A Christmas Memory," p. 130
Nonfiction	Exploring Literature from A Peculiar Treasure, p. 516
Poems	Exploring Literature "if you have had your midnights," p. 472 "An Easy Decision," p. 473 "A Psalm of Life," p. 479 "A Spring Night," p. 492 "Advice to a Girl," p. 496
Plays	Counterpoint The Diary of Anne Frank, p. 468 (Core)
Novels	Farewell of Manzanar* (Core)

Extended Reading:

Nonfiction

Coolidge, Olivia - Winston Churchill and the Story of Two World Wars
Meltzer, Milton - Never to Forget: The Jews of the Holocaust
Shirer, Willim - The Rise and Fall of Adolph Hitler
Siegal, Aranka - Upon the Head of the Goat: A Childhood in Hungary 1939-1944

Summer of My German Soldier - continued

Novels:

Benary-Isbert, Margot - Dangerous Spring
Davies, Andrew - Conrad's War
Forman, James - Ring the Judas Bell
Garth, David - The Watch on the Bridge
Household, Geoffrey - Watcher in the Shadows
Levin, Jane - Star of Danger
Levoy, Myron - Alan and Naomi

- Sample Book Report Forms are to be found in the General Appendix.
- See also Extended and Independent Reading Lists in General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you divise to introduce the core work.

- Discussion of World War II, the Holocaust, and Concentration Camps
- Discussion of German P.O.W. Camps in the United States
- Discussion - when do teenagers feel alienated from their parents
- Discussion - religious and racial discrimination and stereotyping
- Time Line - see General Appendix for historical data of W. W. II which includes dates for Summer of My German Soldier, Diary of Anne Frank, and Farewell to Manzanar.
- Interview an older member of your family who remembers W. W. II. Report your findings to the class.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the 'Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Summer of My German Soldier Appendix.

Summer of My German Soldier - continued

- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Use class discussion.
- Vocabulary study (See Double-Entry Journals Below.)
- Students dramatize certain scenes.
- Frequent Reading Log Entries (See General Appendix for "Keeping Reading Logs.")
- Double-Entry Journal Entries. (Since Patty learned a new word each day, students might be asked to include one of the vocabulary words for this book or one from the school's vocabulary words in the context of each entry.)
- Sentence combining. See Summer of My German Soldier Appendix for sample exercise.
- Cluster the personalities of main characters in the novel. Compare and/or contrast them.
- Students write a letter to Patty in reform school and tell her how reading her story makes them feel.

Summer of My German Soldier - continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten works per week from the following list.

Chapter 1	Page
caravan	4
ravaged	4
embarkment	4
formidable	6
fastidious	6
symmetry	14
manikin	15

Chapter 2	
auburn	20
reproachfully	24
resolute	24
ottoman	25
damask	26

Chapter 3	
prominent	32
impassive	33
grandeur	36
conviction	36
banish	37
destined	37
jaunty	38

Chapter 4	
abiding	40
mauve	44
conviction	45

Chapter 5	
galvanized	49
engulfed	50
grotesque	52
pinged	54
lackluster	55
tolerable	58
subsided	58

Chapter 6	Page
saboteurs	61
trestle	66
conspirator	66
persimmons	67
obstinately	68

Chapter7	
excavated	71
palatable	72
rendezvous	72
tactless	72

Chapter 8	
imminent	75
gazebos	78
generic	79
inconsolable	79
emphatic	81
fabrication	81
implicate	82

Chapters 9 - 11	
apprehend	88
admonishes	90
aptitude	92
pertinent	94
parlance	97
exultation	98
implication	104
rabid	115
ineptitude	118
inconspicuous	119

Summer of My German Soldier - continued

Chapter 12	Page
incredulous	121
dispute	124
impose	124
concede	125
coiffure	126

Chapters 13 - 14	
incantation	133
luminous	134
spigot	134

Chapter 15	
anew	145
ascended	145
surge	148

Chapters 16 - 17	
incapable	149
prophesy	150
blasphemy	151
vile	153

Chapters 16-17	Page
conjuring	155
vulnerable	160
incredible	160
contorted	160
tormenting	161

Chapters 18 - 20	
obstructing	164
harassed	167
abruptly	168
initiating	168
anti-Semitism	169
reverie	172
marquee	178
intrusion	182
nondemoninational	183
anguish	184
presumptous	185
vagueness	189

Summer of My German Soldier - continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

(Note: See Summer of My German Soldier Appendix for writing activities comparing this novel with The Diary of Anne Frank and/or with Farewell to Manzanar.)

A. Writing Task - Report of Information Composition

Writing Situation
In Summer of My German Soldier, Patty shows that she is a very good friend to Anton. There are many qualities that make a good friend. Our choice of friends may be very important to our lives; therefore, knowing what qualities are important to us is vital to our personal development.

Directions for Writing
Think about those qualities which you believe are important in a friend. Write a report in which you explain several of these qualities. Support your selections with details, facts, or examples.

B. Writing Process Steps

The "Writing As a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

See also Writing Process Overview and Activities in General Appendix.

1. Pre-Writing
   - Students compose definitions of friendship.
   - Students cluster ways in which Patty was a good friend to Anton.
   - Students cluster ways in which someone has been a good friend to them or to someone they know.
   - Students then cluster qualities which a person must have in order to be a good friend.
   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

Summer of My German Soldier - continued

2. Drafting

   - Students review their clusters and notes.

   - They include these ideas as they write.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Response/Revision Guide" is found in the Summer of My German Soldier Appendix.

4. Revising

   Have students check that they have incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

   - Give a copy of the "Eighth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

SUMMER OF MY GERMAN SOLDIER
By Bette Green

APPENDIX

Summer of My German Soldier - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole"- syndrome that occurs about 60% of the way throgh a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: knowledge, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thiking Skills" in the "Description of Major Components" section.

Summer of My German Soldier - Study Guide continued

C. Sample Questions

Chapter 1

Knowledge (recall)	1.	Describe Patty (How old is she? How does she look? etc.)
Knowledge	2.	In one sentence each identify the following: Jimmy Wells, Ruth, Sharon, Robert, the Benns.
Comprehension	3	Why is Ruth upset in Chapter 5?
Analysis	4.	Compare and contrast Patty's relationship with her parents to her relationship with her grandparents.

Chapters 6 - 10

Application	1.	List examples of prejudice in this novel. Give an example of prejudice you have seen or heard.
Application	2.	Construct a definition of prejudice.
Evaluation	3.	Decide whether Anton's decision to escape from the POW camp when he knew he would eventually be freed was wise or foolish. Defend your decision.
Analysis	4.	Analyze why Anton is surprised that Patty is Jewish.
Analysis	5.	Analyze why the shirt Patty gave Anton has a special meaning for her.
Analysis	6.	Compare and contrast Anton's experience in hiding with that of the group in the Frank's secret annex.
Comprehension	7.	After Ruth saw Anton come out of hiding, why is she convinced when Patty says that Anton is her friend and really likes her.
Analysis	8.	Why does Patty say, "Sometimes I think Freddy and I are related"?

Summer of My German Soldier - Study Guide continued

Chapters 11 - 15

Knowledge	1.	What does Patty tell Anton that she has never told anyone before?
Comprehension	2.	Why does Ruth not object to Anton's decision at the end of Chapter 12?
Application	3.	How does Patty's fantasy about helping her father gain acceptance reveal her strong desire to be loved by him?
Analysis	4.	What does Anton give Patty? How does it relate his last lesson for her?

Chapters 18 - 21

Analysis	1.	Contrast Patty's relationship to Mr. Berger with the relationship between Anne and Mrs. Frank.
Synthesis	2.	Create a new story which tells what might have happened if Anton had been discovered in the hideout by Mr. Bergen.
Synthesis	3.	Devise a new ending for Summer of My German Soldier.
Evaluation	4.	Choose the character you would most like to have as a friend. Give reasons and examples to support your choice.

Sentence Combining Exercise

1. Patty Bergen is twelve years old.
   Patty is Jewish.
   Patty has a skinny face and long nose.

2. Her hair is long.
   Her hair is straight.
   Her hair color is auburn.

3. She is called "little Miss Genius."
   She likes to read books.
   She likes to look up words in th dictionary.
   She is only a "C" student in school.

4. She strives for attention from others.
   She tells little white lies to her father.
   She exaggerates.
   She longs for hugs from her mother.

5. She gets along with her grandparents.
   Her grandfather thinks she writes better letters than most adults.
   Her grandmother likes to do things with Patty.

Summer of My German Soldier - Study Guide continued

Activities Comparing this novel with Diary of Anne Frank and/or to Farewell to Manzanar

- Write a letter from Patty to Anne (or to Jeanne). What would she tell her?
- What problems do Patty and Anne and/or Jeanne share?
- Find quotes to compare and contrast the two girls.
- Write an essay, after the above prewriting, in which uou compare Patty and Anne (or Jeanne). Revise your essay with the help of your peer-writing group. Edit your revision carefully. Turn all drafts in to your teacher.

THE DIARY OF ANNE FRANK

by Frances Goodrich and Albert Hackett

THE DIARY OF ANNE FRANK

By Frances Goodrich and Albert Hackett

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either *before or after* the core work.

Genre	Anthology
Short Stories	*Exploring Literature*
"The Black Stallion and the Red Mare," (freedom)	p. 46
"Prairie Winter," (survival)	p. 77
"The Long Way Around," (mother/daughter relationship)	p. 199
"All Summer in a Day, (prejudice)	p. 208
"Say It With Flowers, (morality)	p. 279
"Going to Run All Fight," (courage)	p. 336
Nonfiction	*Exploring Literature*
"Pioneers in Protest,"	p. 110
"I Have a Dream...,"	p. 156

Related Sources

- *My Enemy, My Brother*
- *The Other Way Round*
- *Star of Danger*
- *Journey to America*
- *The Upstairs Room*
- *Refugee*
- *Summer of My German Soldier*

The Diary of Anne Frank-continued

Related Sources

Anne Frank Remembered, by Miep Gies

Mischling, Second Degree

The Hiding Place

The Auschwitz Album

The Uprising of the Warsaw Ghetto

Witness to the Holocaust

Never to Forget

Anti-Semitism; The Road to the Holocaust

Farewell to Manzanar

Sample Book Report Forms are to be found in the General Appendix.

Extended and Recreational Reading List also found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Ask students what they know about Anne Frank and her diary.
- Discuss religious discrimination.
- Experiment with prejudice in class. For example, all students wearing jeans are a minority. During some type of activity these students are discriminated against by the other students and the teacher. Discuss students' reactions.
- Discuss events leading up to World War II, the Holocaust, and Concentration Camps. Use a map. Specifically show Hitler's march across Europe.
- Interview an older member of your family who remembers World War II. Report your findings to the class.
- Use pictures on pages 505, 506, 531, and 532 to spark discussion.
- Use illustration on pages 466 and 467 to explore the difficulties of eight people living in cramped quarters.

The Diary of Anne Frank-continued

- Relate this play to current event, if possible.
- Refer to "Time Line" in General Appendix.
- Discuss the following key concepts:
  - Star of David, p. 471
  - Green Police, p. 472
  - Ration books, p. 472
  - Hanukkah, p. 497
  - Menorah, p. 497
  - Gestapo, p. 502

III. Through the Core Work

A. Various Kinds of Reading

Because The Diary of Anne Frank is a play, I suggest it be read aloud. Students can either audition or volunteer for parts.

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Diary of Anne Frank Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Use class discussion.
- Use role playing.
- Some of the more important scenes from the play can be video-taped as the students act them out in front of the class.
- Students write entries in Learning Logs and/or Dialectical Journals. See General Appendix.

The Diary of Anne Frank-continued

- Students discuss/write about similarities between themselves and Anne/Peter/Margot and between their parents and the adults in the play.
- Discuss and study World War II as it is mentioned in the play.
- Discuss teenagers' feelings of alienation from parents.

The Diary of Anne Frank-continued

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Introduction	Page
refuge	466
warehouse	466
tyranny	466
persecution	466
legacy	468
distinguished	468
vicariously	468
dignity	468
perserverance	468

Act I	
belfry	469
carillon	469
sparsely	469
cultured	469
threadbare	469
rucksack	469
abruptly	469
compassionate	469
capitulation	470
portly	471
trousers	471
conspicuous	471
brisk	472
mercurial	472
curtsy	472
leisure	472
reassures	472
interval	473
garment	473
surplus	473
watercloset (w.c.)	473
unabashed	475
pantomime	478
settee	478
pent-up	479
lunge	480
self-conscious	480
resent	480
extravagant	480
formality	480

Act I (cont.)	Page
fury	481
outraged	481
intolerable	481
insufferable	481
absurd	482
imitating	482
absorbed	482
vile	482
struts	482
mimics	483
dunce	483
coeducational	483
studiously	484
quarrel	484
indignantly	484
aggravating	485
restraining	485
domestic	485
scoffingly	485
gesture	485
self-willed	485
stifling	486
bickering	486
bustle	488
meticulous	488
finicky	488
bewildered	488
humiliated	490
deported	490
gratitude	491
subdued	491
fortify	491
makeshift	493
reproachfully	496
fatalist	496
Hanukkah	497
zeal	497
oppression	497
slumber	498
improvised	498
satchel	498
parcels	498

Act I (cont.)	Page
random	498
ascot	500
gingerly	500
persistently	500
jubilation	501
ostentatiously	501
wheezing	501
intently	502
tensely	503
appalled	503
falteringly	504
audible	504

Act II	
disgruntled	507
hastily	508
onslaught	508
inarticulate	509
foreboding	510
casualness	510
intense	510
apprehension	510
frantic	511
anticipates	512
intimate	513
forlorn	514
animation	515
vague	515
intuition	515
solitaire	516
elegantly	516
gauntlet	516
sarcastic	516
inferiority complex	517
poise	519
stealthily	521
rigid	521
frenzy	521
Nazis	522
pandemonium	523
convulsive	524

The Diary of Anne Frank-continued

Act II (cont.)	Page
liberated	524
cognac	524
feeble	524
remorse	524
despair	525
ineffectually	526
purgatory	527

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

I.V. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Firsthand Biography/Sketch Composition

Writing Situation

Anne and her mother had problems understanding each other. Think of an adult with whom you have problems because of a lack of understanding.

Directions for Writing

Write about an adult who does not understand you. Describe what happened to create the lack of undersanding. Was the adult's misunderstanding on purpose, or was he or she trying to understand but failing to do so? Include sufficient detail so that the reader has a clear understanding of the type of person the adult is.

The Diary of Anne Frank-continued

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

See also Writing Process Activities in General Appendix.

1. Pre-Writing

   - Cluster traits that might pertain to a person's ability to understand someone else. (sensitive, considerate, etc.) Cluster the opposite traits.
   - Discuss situations from life, literature, TV, etc., in which an adult does not understand a teenager.
   - Role play some adult/teenager misunderstandings.
   - Discuss the first person point of view.
   - See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   - Students review their clusters and notes.
   - They include these ideas as they write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students. One way this might be done is by assigning each student to a partner. The student reads his/her partner's paper and writes answers to the "Response/Revision Guide" questions found in The Diary of Anne Frank Appendix. These answers are then shared with the partner and used again in the revising step.

4. Revising

   Have students incorporate the ideas generated by the "Response/Revision Guide."

The Diary of Anne Frank-continued

5. Editing

   - Give a copy of the "Eighth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - The editor should check carefully that the writing is consistently in the first person point of view.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

THE DIARY OF ANNE FRANK

by Frances Goodrich and Albert Hackett

APPENDIX

THE DIARY OF ANNE FRANK - STUDY GUIDE

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses.
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, syntheses, and evaluation.

Don't worry about making class distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information,see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE DIARY OF ANNE FRANK - Study Guide continued

C. Sample Questions

Act I

Knowledge/Recall	1.	Where were the Franks and the Van Daans hiding?
Comprehension	2.	Why did the Franks and the Van Daans go into hiding?
Comprehension	3.	Why did Miep and Mr. Kraler hide the Franks and the Van Daans?
Application	4.	From Scene Two, give examples of Mr. Frank's sensitivity.
Comprehension	5.	Discuss the advantages and disadvantages of the Secret Annex as a hiding place.
Comprehension	6.	Why has Mr. Frank invited the Van Daans to join his family in hiding?
Application	7.	Predict future happenings in the Secret Annex based on the interchanges in Scene Three, pages 480 to 486.
Analysis	8.	Analyze the reactions of each character to the possibility of Dussel also hiding in the Secret Annex.
Analysis	9.	Contrast Anne's relationship with her father with the one she has with her mother.
Evaluation	10.	Assess the way each character acted after the episode with the thief on Hanukkuh.

Act II

Application	1.	Give examples of Mr. Dussel's disagreeable personality, Miep's and Mr. Kraler's generosity, Mr. Van Daan's greed, Mrs. Van Daan's vanity, and Mr. Frank's levelheadedness.
Comprehension	2.	Review Peter's and Anne's changing relationship.
Comprehension	3.	Explain how the playwright foreshadowed the revealing of Mr. Van Daan's stealing.

THE DIARY OF ANNE FRANK - Study Guide continued

Act II (cont.)

Application 4. Predict the kind of junior high student Anne Frank would be.

Application 5. Construct a situation between Dussel and a child in his dentist's office.

Analysis 6. Contrast Mrs. Frank with Mrs. Van Daan.

Analysis 7. Contrast Peter with Anne.

Analysis 8. Contrast Anne with Margot.

Analysis 9. Contrast Mr. Frank and Mr. Van Daan.

Analysis 10. Analyze the traits that make Anne a good writer.

Synthesis 11. Create the kind of school Anne would have liked.

Synthesis 12. Devise a plan of escape for the inhabitants of the Secret Annex.

Evaluation 13. Support the following statement; The Diary of Anne Frank should be taught to all eighth graders.

Evaluation 14. Defend Dussel's desire to move into the Secret Annex with the Franks and the Van Daans.

Evaluation 15. "I still believe, in spite of everything, that people are really good at heart." Defend this statement written by Anne in light of what was going on at that time.

THE DIARY OF ANNE FRANK - Study Guide continued

II. Response/Revision Guide

Firsthand Biography Sketch

First Reading

First read the draft just to learn about the adult described in the sketch.

1. Tell the writer about your first impressions. What interested you? What did you like best? What do you immediately remember about the adult described? ____________________

____

____

Second Reading

Now, read the story more slowly a second time.

1. In one or two sentences, tell the writer what you learned about the adult's personality.____________________

____

____

2. Has the writer clearly explained the adult's inability to understand the writer? Explain. ____________________

____

____

3. Does the writer describe what happened to create the lack of understanding? What was it?____________________

____

____

4. Was the adult's misunderstanding on purpose, or was he or she trying to understand but failing to do so? Explain. ____________________

____

____

THE DIARY OF ANN FRANK - Study Guide continued

II. RESPONSE/REVISION GUIDE cont.

5. Tell the writer what you've learned about the relationship of the writer to the adult. ______

6. Were there gaps or places where you felt confused or wanted to know more about what happened? ______

7. Would you suggest any changes? Explain. ______

8. When you finished the paper, were you satisfied that the writer came to an end, or did you feel he just stopped writing? ______

9. Was this paper written in first person? Are there any inconsistencies? ______

THE CALL OF THE WILD
by Jack London

9/87

THE CALL OF THE WILD
By Jack London

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Story	Exploring Literature
"Leiningen Versus the Ants"	p. 5
"The Black Stallion and the Red Mare"	p. 46
"Battle in the Depths"	p. 56
"Prairie Winter	p. 77
"A Wild Strain"	p. 92
"Paul Bunyan of the North Woods"	p. 107
"Going to Run All Night"	p. 336
Nonfiction	
"The Life and Death of a Western Gladiator"	p. 509
"Battle of the Breadfruit Tree"	p. 540

(Note: This unit on The Call of the Wild is based upon the copy of the novel found in the 8th grade anthology, Exploring Literature.)

- See List for Extended and Independent Reading in General Appendix.
- Sample Book Report forms are to be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Discuss in small groups a time when you were in a new strange place (esp. immigrant students). How did you feel? Discuss differences in language, food, dress, and activities such as school, work, play, etc.

The Call of the Wild-Continued

- Begin a "Dialectical Journal" with the question: "What is the call of the wild?" (See General Appendix for an explanation of the Dialectical Journal.)

- Group members contribute background information for a joint presentation to the class. Topics may include: a) Jack London, b) Gold rush to the Yukon, c) other Yukon stories, d) etc.

III. Through the Core Work

A. Various Kinds of Reading

Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.

- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in The Call of the Wild Appendix.

- Use "Book Box," Reading Logs and/or Dialectical Journals activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.

- A video cassette of this work may be available. Check with the school media clerk.

- Continue the use of the "Dialectical Journal." See Appendix. The teacher may wish to direct the student responses in the journals by giving them specific passages to which to react.

- See General Appendix for Ways to Respond to Reading.

The Call of the Wild-Continued

C. Vocabulary Development

Keep definitions simple and meaningful.

Have students transcribe from the book the sentence containing each word.

Teach approximately ten words per week from the following list:

Chapter 1	Page
spacious	558
dement	558
populous	558
obscurely	558
recesses	558
imperiously	559
trifle	559
egotistical	559
besetting	560
treachery	560
menacingly	560
intimated	560
deft	560
vilily	560
lacerated	561
calamity	561
unkempt	561
assailed	561
retaliated	561
surcharged	562
consignment	563
genial	563
ruction	563
docilely	563
dominion	563
wheedingly	563
uncouth	563
unwonted	563
weazened	564
swarthy	564
pervaded	564

Chapter 2	Page
draught	567
appeasingly	567
diabolically	567
unwittingly	567
ignominiously	568
forlorn	568
trouncing	569
craters	569
extinct	569
routed	569
ravenous	570
perpetual	570
accommodated	571
nutriment	571

Chapter 3	
pandemonium	575
warily	575
marauders	575
defied	576
preeminently	578
cunning	578
incomprehensible	"
covert	579
pall	579
insidious	580
precipitate	580
exultantly	581

Chapter 4	
complied	585
perplexed	589

Chapter 5	Page
feigned	590
congested	590
slipshod	592
slovenly	592
imploringly	593
repugnance	593
inexorable	594
averred	594
varacious	595
amenities	595
shorn	595
impeachment	596
prerogative	596
importuned	596
fissures	597
innocuously	598
terse	598
evinced	599

Chapter 6	
ministrations	602
enticed	602
forbear	602
expediency	602
wiliness	603
savor	603
uncanny	604
submerged	605
snubbed	605
veered	606
waxed	606
clamor	608
contagion	608
incoherent	609

The Call of the Wild-Continued

Chapter 7	
steeped	610
shrouded	610
obliterated	612
musing	612
salient	612
recurrent	613
vigils	615
equilibrium	616
asunder	616
formidible	616
palmated	616
ambuscade	617
beset	617
harrying	617
slake	617
certitude	618
multitudinous	"
obscureness	618
defied	619
persisted	620
luringly	620
discomfited	620

(Note: Additional vocabulary is footnoted and defined in the text.)

D. Testing

Write essays directly based on this core work.

Use objective and essay tests.

Some commercial tests are available such as those from Econo Clad books.

- See General Appendix for "Testwiseness."

IV. **Beyond the Core Work** - Culminating Writing Process

A. Writing Task - Analysis: Speculation about Effects

Writing Situation
Think about Judge Miller and his family in the Santa Clara Valley. What would they feel after Buck's disappearance? What steps might they take to find Buck?

Directions for Writing
Write a new ending for the book in which Judge Miller has traced Buck's trail as far as Dawson. Suppose that he was in Dawson and witnessed Buck's feat in pulling the 1000-pound sled. Beginning at this point, rewrite the conclusion to the story.

The Call of the Wild-Continued

B. Writing Process Steps

The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden. Also see General Appendix.

1. Pre-writing

   As a class, discuss and cluster Judge Miller's families' feelings when Buck disappears from their estate.

   Cluster the steps that the family may have taken to locate Buck.

   As a collaborative activity, pair students and have each pair write a dialogue between Judge Miller and John Thornton. Each dialogue should be read to the class. (See Appendix for discussion of "Collaborative Learning.")

   See "Suggested Pre-Writing Activities" in the General appendix for additional ideas.

2. Drafting

   Students review their clusters and notes.

   They include these ideas as they write the draft.

3. Responding

   Students are afforded opportunities to share their efforts with other students.

   This may be done in Read-arounds or working in pairs with the Revision Sheet in The Call of the Wild Appendix.

   Give a copy of the "Response/Revision Guide" to each student. It should be used both in this step and in the revising step. The "Revision Guide" is found in The Call of the Wild Appendix.

4. Revising

   Have students check that they have incoporated the ideas generated by the "Response/Revision Guide."

The Call of the Wild-Continued

5. Editing

Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

In the process of editing their papers, the students complete the sheet.

Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

CALL OF THE WILD
by Jack London

APPENDIX

9/87

THE CALL OF THE WILD - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.
2. As appropriate, don't stop with the first answer but get a number of student responses
3. Call on those who do not raise their hands as well as those who do.
4. Distribute response opportunities evenly.
5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.
6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.
7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.
8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g. whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

THE CALL OF THE WILD - Study Guide continued

C. Sample Questions

Chapter 1

Knowledge (recall) 1. What was Buck's life like when he lived on the Santa Clara estate of Judge Miller

Chapter 2

Knowledge 1. What personality traits are revealed when Buck steals food from Francois and Perrault?

Comprehension 2. Why are These traits so important to Buck?

Comprehension 3. Explain the change that takes place in Buck in Chapter 2.

Application 4. Predict how Buck will use the lesson he learned by watching Curly's death: "Once down, that was the end of you."

5. How would you need to change if you were suddenly alone in a hostile environment?

Chapter 3

Comprehension 1. Summarize the events that interrupted the quarrel with Buck and Spitz, delaying their inevitable "fight to the finish."

Knowledge 2. List at least three ways Buck defended the other dogs on the team from Spitz's discipline, creating "mutiny" on the dog team.

Evaluation 3. Choose to defend the actions of either Buck or Spitz and write an argument in defense of that dog's behavior from his point of view.

THE CALL OF THE WILD - Study Guide continued

Chapter 4

Analysis	1.	Contrast Buck's behavior as leader of the team with his behavior in Chapter 3 when he was causing trouble for Spitz.
Analysis	2.	Analyze Buck's dream about the man "who is shorter of leg and longer in arm." Who is he? What do you think the dream means?
Comprehension	3.	Why did Francois and Perreault turn Buck over to the Scotch half-breed?
Comprehension	4.	Why did the Scotch half-breed shoot Dave?

Chapter 5

Analysis	1.	Compare and contrast the life of the dogs with Hal and Charles to the life they had with other owners who better understood life in the Yukon.
Synthesis	2.	Put together a set of rules that would have helped Hal, Charles and Mercedes to be better travelers in the Yukon.
Comprehension	3.	How did John Thornton save Buck's life?

Chapter 6

Comprehension	1.	How does Buck relate to John Thornton?
Comprehension	2.	Summarize in your own words the two times when Buck saved John Thornton's life.
Knowledge	3.	Tell how Buck earned $1600 for Thornton.

Chapter 7

Application	1.	Give examples of Buck's gradual return to a primitive life.
Knowledge	2.	What does Buck discover about men in his final battle with the Yeehats?

THE CALL OF THE WILD - Study Guide continued

Overall

Synthesis	1.	Write a new ending in which Buck is found by Judge Miller and returned to the Santa Clara estate.
Synthesis	2.	Put together a list of "survival rules" for the dogs of the wild.
Evaluation	1.	Choose the characteristic that you think was the most important for Buck's survival. Give reasons.
Evaluation	2.	Rank in order from most significant to least significant the events in Buck's life that prepared him to survive in the wild. Be prepared to defend your choices with reasons.

THE CALL OF THE WILD - Response/Revision Guide

Analysis-Speculation About Effects

________ Is the ending to the story plausible? Why?

________ Are the characters' actions believable in light of their previous actions? List one action that you feel is the best and explain why it is effective and believable.

________ Are different kinds of dialogue tags used? List 5 different ones that you like the best.

1.
2.
3.
4.
5.

________ Is the dialogue interesting? Which discussion is the best?

________ Does the action move smoothly? Are there spots that could be improved? Which ones?

General comments:____

____

____

____

FAREWELL TO MANZANAR

by Jeanne Wakatsuki Houston & James D. Houston

9/87

R

FAREWELL TO MANZANAR

By Jeanne Wakatsuki Houston & James D. Houston

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Stories	Exploring Literature "A Measure of Freedom," p. 130 "Stephen's First Week," p. 145 "Without Words," p. 230
Nonfiction	Exploring Literature "I Have a Dream..." p. 156 from Lane Deer: Seeker of Visions, p. 534
Poems	Exploring Literature
Plays	Counterpoint The Diary of Anne Frank, p. 468 (core)
Novels	Summer of My German Soldier (core)

Extended Reading:

Nonfiction:
Brown, Dee - Bury My Heart at Wounded Knee
Coerr, Eleanor - Sadako and the Thousand Paper Cranes
Takashime, Shizuye - A Child in Prison Camp

Novels:

Hershey, John - Hiroshima

* Sample book report forms and Extended/Recreational Reading Lists are to be found in the General Appendix.

Farewell to Manzanar - continued

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Discussion of World War II.
- Discussion of Japanese Internment Camps in the United States (See "Chronology" pages xi and xii in book.)
- Discussion - patriarchy
- Discussion - racial discrimination and stereotyping
- Time Line - see General Appendix for historical data of W. W. II which includes dates for Summer of My German Soldier, Diary of Anne Frank, and Farewell to Manzanar.
- Interview an older member of your family who remembers W. W. II. Report your findings to the class.

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Comprehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the Farewell to Manzanar Appendix.
- Use "Book Box" and/or "Reading Logs" activities for daily student writing experiences. Descriptive materials on both of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.

Farewell to Manzanar - continued

- Use class discussion.
- Vocabulary study.
- Students dramatize certain scenes.
- Frequent Reading Log Entries (See General Appendix for "Keeping Reading Logs.")
- Double-Entry Journal Entries

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.
- Teach approximately ten words per week from the following list:

Forward	Page
internment	ix
indispensable	x
perspective	x
episode	x
naturalization	xi
evacuation	xii
immigrate	xii
incalculate	xiii
sabotage	xiii

Chapter 1	
armada	5
precautions	5
alien	5
conceivably	6
confiscators	6
turbulent	6
arrogance	6
inkling	7

Chapter 2	
Caucasion	9
boisterous	9
literally	9
swagger	9
persecute	9

Chapter 2 cont.	Page
ghetto	10
heirlooms	10
translucent	10
intently	11
patriarch	12
ironic	12
inevitable	12
tolerance	12
irrational	12
designation	13
anguish	14
concoction	15
grueling	16
alleviate	16

Chapter 3	
scrounged	18
sinister	18
whimsical	18
buffeting	19

Chapter 4	
typhoid	21
ventilated	21
grimacing	22
permeate	23

English 8
2nd Semester

Farewell to Manzanar - continued

Chapter 5	Page
yearning	25
spindless	25
sociologists	26
edicts	26
aggravated	27
tangible	27
promenade	28
mulatto	29
astounded	29
ghastly	29
reptilian	29
fluently	30
synagogue	30
shrine	30
pavillions	30
martyrs	31
catechism	32
reverent	32
gaunt	32
clan	32
convulsive	33

Chapter 6	
throes	35
metamorphosis	35
feudal	35
magistrate	35
abruptly	35
cabaret	35
disdain	36
derision	36
entrepreneurs	36
squabble	39
boisterous	39
prawns	41
cronies	41
carousers	42
imperiously	42

Chapter 7	
interrogator	45

Chapter 8	Page
isolation	48
collaborator	48
exiled	49
enflamed	51

Chapter 9	
vulnerability	52
emasculation	52
atmospheric	53
vigilante	54
dispersing	55
perimeter	55

Chapter 10	
periodic	56

Chapter 11	
allegiance	58
concoctions	59
conspirators	59
submissive	60
grotesque	61
espionage	61
repatriation	61
contingent	62
pummeled	63
lament	64
lichen	65

Chapter 12	
puttered	70
sustenance	71
turbulent	74

Chapter 13	
commemorated	76
excursions	78
loomed	78
geisha	79
aristocratic	80
exasperation	84

Farewell to Manzanar - continued

Chapters 14 - 16	Page
perception	87
atrocity	92
foment	93
ominous	93
cringe	94
paralysis	95
lethargy	96

Chapter 17 - 19	
confiscated	98
appalling	102
tranquility	104
inextinguishable	105
illuminates	107
disdain	108
accumulated	108
civic	112

Chapter 20	
benevolent	113
infuriating	115
absorb	115
simmering	115
affirmed	116
khaki	117
intangible	117
intuitively	117
gaudiness	118
reeking	118

Chapter 21	
sequined	121
prestigious	122
mortified	122
thwart	122
malice	123
ludicrious	123
assertive	126
obstinance	127
inquisitively	128
resounded	129

Chapter 22	Page
obelisk	136
erosion	137
incongruous	137
tenacious	139
spasms	142
gaiety	143
careening	144
deterred	144

Farewell to Manzanar - continued

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

(Note: See SUMMER OF MY GERMAN SOLDIER Appendix for writing activities comparing this work with "The Diary of Anne Frank" and/or SUMMER OF MY GERMAN SOLDIER.)

A. Writing Task - Autobiographical Incident Composition

Writing Situation
In Farewell to Manzanar Jeanne Wakatsuki has to adjust several times to new situations. Most of us have to do this at least one time in our lives. Think of a time when you had to adjust to a new situation. This incident is to be published in a booklet of student writing.

Directions for Writing
Write about a time when you had to adjust to a new situation. What was the situation? Describe your adjustment to this situation. Tell how you felt and behaved. Include any changes you had to make in your attitudes and/or in your behavior.

B. Writing Process Steps

The "Writing As a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.

1. Pre-Writing

   - Think of a time when you had to adjust to a new situation.
   - Write clusters for both the people and the place(s) involved.
   - Then cluster the feelings you had about the situation.
   - Then list how you behaved and how you changed.

*See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

Farewell to Manzanar - continued

2. Drafting

   - Students review their clusters and notes.

   - They include these ideas as the write the draft.

3. Responding

   - Students are afforded opportunities to share their efforts with other students.

   - Give a copy of the Response/Revision Guide" which is found in the Farewell to Manzanar Appendix to each student. It should be used both in this step and in the revising step.

4. Revising

   Have students check that they have done the following:

   - Incorporated the ideas generated by the Response/Revision Guide.

5. Editing

   - Give a copy of the "Eighth Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.

   - In the process of editing their papers, the students complete the sheet.

   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

FAREWELL TO MANZANAR

By Jeanne Wakatsuki Houston & James D. Houston

APPENDIX

Farewell to Manzanar - Study Guide

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put question on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, analysis, synthesis, and evaluation.

Don't worry about making close distinctions (e.g., whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

Farewell to Manzanar - Study Guide continued

C. Sample Questions

PART I

Comprehension	1.	Why was the bombing of Pearl Harbor important to the Wakatsuki family?
Knowledge (recall)	2.	What happened to Jeanne's father in Chapter One?
Comprehension	3.	Explain why the move to Terminal Island was so frightening for the seven-year-old Jeanne.
Application	4.	How did the signing of Executive Order 9066 on February 19, 1942, change life for all of Japanese ancestry in the U.S.?
Synthesis	5.	Compile a list of hardships at Manzanar which changed the Wakatsukis' way of life.
Analysis	6.	Compare and contrast Papa's place in the family before he was arrested with his position in it after he arrived in Manzanar.
Knowledge	7.	What was the December Riot?
Analysis	8.	Tell why the loyalty oath created such tension for those at Manzanar.

PART II

Knowledge	1.	What does "Manzanar" mean in Spanish?
Comprehension	2.	Why did the family's move to block 28 prove a turning point to their life in camp?
Comprehension	3.	Explain why the title of Chapter 12 is "Manzanar U.S.A."
Synthesis	4.	Compile a list of the activities, hobbies, lessons, Jeanne had in Manzanar.

Farewell to Manzanar - Study Guide continued

Analysis	5. Analyze why the order to close Manzanar was nearly as devastating to the family as moving there had been.
Comprehension	6. Explain why Woody's visit to Hiroshima helps him better understand his father.
Knowledge	7. Describe Papa's wild farewell to Manzanar.
Comprehension	8. Discuss Jeanne's problems when she returned to public schools
Comprehension	9. Why was Jeanne's selection as Carnival Queen both a victory and a defeat for her?
Analysis	10. Compare Jeanne's return to Manzanar with Woody's visit to Hiroshima.

Farewell to Manzanar - continued

Farewell to Manzanar Revision Guide

1. Does the beginning of the paper capture the reader's interest?

2. Is the story complete? Does it tell about just one incident? Are there any gaps?

3. What scene is described well?

4. What scene needs to be described more fully?

5. Are the people described fully?

6. Do you understand why the incident was important to the writer?

7. What do you like best about the paper?

Signature____________________________

WALKABOUT

by James Vance Marshall

Walkabout

I. Bridges (Extended Reading)

The following works of literature are in available anthologies or in the library and may be used either before or after the core work.

Genre	Anthology
Short Story:	
"Stephen's First Week," p. 145	EXPLORING LITERATURE, 8
"A Measure of Freedom," p. 130	
"All Summer in a Day," p. 208	
"Without Words," p. 230	
Poetry:	
"Zuni Prayer," p.154	EXPLORING LITERATURE, 8
"New Mexican Mountain," p. 152	
Ecclesiastes 3:19 (Index)	
Genesis: Chapter Three	
Novels:	
Light in the Forest	
Ishi, Last of His Tribe	
Lord of the Flies	
To Kill A Mockingbird	
The Blue Lagoon	
Non-Fiction Narrative:	
"Lame Deer: Seeker of Visions," p. 534	EXPLORING LITERATURE, 8
"Battle by the Breadfruit Tree," p. 540	
"The Legendary Ride," p. 548	
Films:	
Walkabout	
The Blue Lagoon	

- Sample Book Report Forms are to be found in the General Appendix.
- Extended and Recreational Reading List can be found in the General Appendix.

II. Into the Core Work

Choose from among the following activities or similar activities you devise to introduce the core work.

- Bulletin Board or Oral Reports: Australia
  Have students research and present materials on 1) the animal life; 2) vegetation; 3) topography; 4) history; 5) economy; and 6) the aborigines (Read the description of the physical abilities of the aborigines, p. 93 in Walkabout as a teaser.) There is a lot of descriptive material in the book and this exercise could enhance comprehension (WALKABOUT Appendix: map).

- Rites of Passage
  1) Read ECCLESIASTES 3:1-9 and/or listen to a folk song version on a record.
  2) Read the appointed "times" of bush boy (WALKABOUT, paragraph one, p. 75)
  3) Cluster on the board possible "Rites of Passage" for teenagers in Burbank; Ask why these customs exist.
  4) Do the stylistic imitation (WALKABOUT Appendix) of paragraph one, p. 75.

- Utopia: The author of WALKABOUT is biased toward the primitive culture of the aborigine as opposed to modern technological society.
  1) Read GENESIS and discuss the idea of an Eden, or Utopia.
  2) Cluster a "class utopia" - divide students into groups and create a new world. Groups will be responsible for 1) government; 2) an economy; 3) city planning (a model of a "city" could be made); 4) entertainment; etc. This new world could be created on a desert island or another planet. Emphasize survival.

- Racial Stereotypes: Read "I Have a Dream..." by Martin Luther King, Jr., p. 156. Have a class discussion on racial stereotypes and how they can block communication or understanding between people and cause unnecessary tragedy. Use role-playing to model these ideas. (Examples: A "soch" vs. a punk rocker, a "typical" teenager vs. a parent)

III. Through the Core Work

A. Various Kinds of Reading

- Teacher will choose appropriate kinds of reading according to class size, ability, and teacher preference (e.g., student oral reading, teacher oral reading, silent reading).

B. Ongoing Compehension Activities

- Activities should encourage higher level thinking. See "Higher Level Thinking Skills" in the "Description of Major Components" section.
- An extensive list of questions on this work, categorized by levels of thinking, is to be found in the "Study Questions" section located in the WALKABOUT Appendix.
- Use "Book Box," "Reading Logs," and/or "Dialectical Journal" activities for daily student writing experiences. Descriptive materials on each of these excellent procedures are located in the General Appendix.
- A video cassette of this work may be available. Check with the school media clerk.
- Reader's Theatre (beginning with Chapter 6)
- Discussion Questions (Appendix)
- Walkabout Map (Appendix): Have students trace the walkabout of the children on a map of Australia.
- Journals: These could correspond with the Walkabout Map. Have students describe the area the children camp in each evening (in 1st person narrative) and relate the events of the day.
- Stylistic Imitation (See Pre-Reading)
- The bush boy wanted a proper funeral. Have students write an obituary for the boy utilizing either the point-of-view of Mary or Peter.
- Dialectical Journals (See THE PEARL Appendix for examples)
- TV Interview with Mary and Peter after they return to the Uncle's in Adelaide (This could be videotaped).

C. Vocabulary Development

- Keep definitions simple and meaningful.
- Have students transcribe from the book the sentence containing each word.

. Teach approximately ten words from the following list:

Chapter 1	page
gully	11
rivulet	12
tangible	13
oriflammes	13
permeating	14

Chapter 2	
opaqueness	17
furrowed	17
interlopers	18
iridescent	19
reconnoitering	30

Chapter 3	
sensibly	27
gully	28
luxuriant	29
Escarpment	30
panorama	30

Chapter 4	
mollycoddled	35
foraging	35
symmetrical	36
ebony	37

Chapter 5	
stratum	41
perturbed	43
melodious	44
floundered	45
loquacious	46

Chapter 6	
tenets	51
reliance	54
cairn	54
filigree	56
slavishly	59

Chapter 7	
relinquish	66
remonstrate	66
paradox	67
compromise	68
incongruous	69

Chapter 8	
exterminated	75
comprehension	76

Chapter 9	Page
penetrate	79
exclamation	80
inspiration	81

Chapter 10	
featureless	85
loquaciousness	86
incomprehensible	87
imperceptibly	88
exertions	89
resolutions	90

Chapter 11	
euthanasia	93
passively	94

Chapter 12	
considerate	97
tussock	98
paroxyms	99
refracted	100
beckoned	101
paralyzed	102
vast	103
phantasmagoria	104
tempestuous	105
absurdities	106

Chapter 13	
lethargic	109
decomposing	110
lethargy	111
solicitous	113
invigorated	114
propitious	115
perpetual	116

Chapter 14	
suspiciously	119
purposefully	120
imperceptibly	121
reassuringly	122
conflicting	123
especially	124

Chapter 15	
christening	127
automatically	128
rushes	129
kaleidoscope	130
decomposing	131
disconsolately	132
traversed	133
immobility	134
disillusioned	135
granite	136

Chapter 16	
flanked	139
stratocumulus	140

Chapter 17	
fortnight	143
assimilate	144
pirouette	145
diurnal	146
nutriment	147
disentangle	148
subconscious	150

D. Testing

- Write essays directly based on this core work.
- Use objective and essay tests.
- Some commercial tests are available such as those from Econo Clad books.

IV. Beyond the Core Work - Culminating Writing Process

A. Writing Task - Firsthand Biography Sketch - Composition

Writing Situation

Even though Peter and Mary knew the bush boy for only a short period of time, he had a major effect upon their lives and their attitudes. Think of someone you have known who has had an influence upon you.

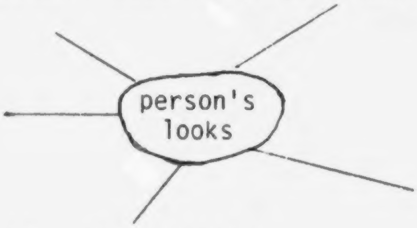
Directions for Writing

1. Write a 2 - 4 paragraph essay describing someone who has made a strong impression on you.
2. Choose someone you feel strongly about; hate, admire, fear, love, pity.
3. Describe the person in detail so that the other students who read your essay will feel as if they know the person. Include both physical description and personality description.
4. Explain how you feel about the person and why you feel that way.
5. Describe how knowing this person has affected or shaped your personality.

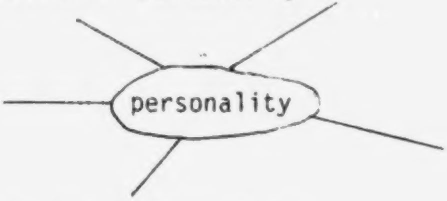
B. Writing Process Steps

- The "Writing as a Process" materials found in the "Description of Major Components" section explain each of the steps in the writing process. The section also suggests a grading procedure which will reduce the paper burden.
- See also Writing Process Activities in the General Appendix.

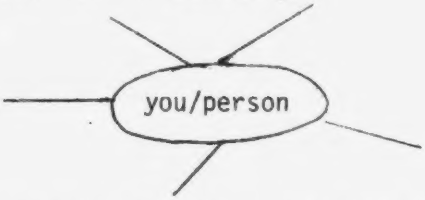
1. Pre-Writing
   A. List people who have influenced you - choose one.
   B. Cluster:
      1. a description - what the person looks like



      2. a description of personality



      3. how person has influenced you



   . See "Suggested Pre-Writing Activities" in the General Appendix for additional ideas.

2. Drafting

   . Students review their clusters and notes
   . They include these ideas as they write the draft.

3. Responding

   . Students are afforded opportunities to share their efforts with other students.

   . Give a copy of the "Response/Revision Guide" to each student.
   . It should be used both in this step and in the revising step.
   . The "Response/Revision Guide" is found in the WALKABOUT Appendix.

4. Revising

   Have students check that they have done the following:

   . Incorporated the ideas generated by the "Response/Revision Guide."

5. Editing

   - Give a copy of the "Seventh Grade Proofreading/Editing Sheet" to each student. This sheet is found in the General Appendix.
   - In the process of editing their papers, the students complete the sheet.
   - Conventions of English should be taught at this point. Follow the procedures outlined in "Description of Major Components" section.

6. Beyond

   - TV Interview: Mary or Peter, ten years later.
   - Satire: What if the Aborigine were Bill Cosby or Eddie Murphy? Who might Mary and Peter be? Create a dialogue similar to that in Chapter 6 using your characters. Create a new setting also.
   - Movie posters will illustrate a key scene.

APPENDIX

WALKABOUT

I. Study Questions

A. Guidelines for Discussion

1. Ask the question and wait five seconds or more for several students to volunteer before selecting the student to answer.

2. As appropriate, don't stop with the first answer but get a number of student responses.

3. Call on those who do not raise their hands as well as those who do.

4. Distribute response opportunities evenly.

5. Use questions as sponge activities. Put questions on chalkboard or overhead before students enter. Tell students as they enter that they should be prepared to answer the question soon after class begins.

6. As a change of pace to deal with the "black hole" syndrome that occurs about 60% of the way through a discussion, have students write out the answer to a question. Circulate to check answers but don't collect as the purpose is to deal with the wandering of attention and not to create more paper work.

7. Help create a positive feeling tone by giving affirmative feedback and reinforcement.

8. Delve/rephrase/summarize.

B. Levels of Thinking

All six levels of thinking should be incorporated in the discussion. For your convenience, the study questions are identified by the levels: information recall, comprehension, application, synthesis, and evaluation.

Don't worry about making close distinctions (e.g, whether a question is actually application or analysis.) The important thing is to ask higher level questions as well as those on the knowledge and comprehension levels.

For further information, see "Higher Level Thinking Skills" in the "Description of Major Components" section.

C. Sample Questions

Chapter One

Knowledge	1.	Describe the country in which Peter and Mary find themselves.
Knowledge/ Application	2.	What type of plane did the children fly on to Australia? Do you find this unusual?
Comprehension	3.	Why does Mary feel responsible for her brother?
Application	4.	When is the last time you felt really hungry? How did you feel?

Chapter Two

Knowledge/ Comprehension	1.	What is the immediate problem the children face?
Knowledge	2.	Where do they find water?
Knowledge	3.	What does Mary do to cool off and forget her hunger?
Knowledge	4.	What does Mary find Peter covered with?
Knowledge	5.	What is the children's last meal?
Application	6.	When was the last time you were lost? What did you feel?

Chapter Three

Knowledge	1.	How far is Adelaide from where the plane crashed?
Application	2.	Name a major city which is the same distance named above from the city of Burbank.
Comprehension/ Application	3.	Why did the children leave the wreckage? What would you have done?
Knowledge/ Comprehension	4.	What game does Mary have Peter play? Why?
Knowledge	5.	What does Peter think is the ocean?
Comprehension/ Evaluation	6./	In view of the great distances they must travel in the wilderness, what do you think the children's chances are? What would you suggest they do?

Chapter Four

Knowledge/ Comprehension	1.	What "lie" does Mary tell Peter about the location of the ocean? Why?
Knowledge	2.	What do the children find to eat?
Application	3.	If you had to survive by eating only that which you found in your neighborhood area (not inside your house), what could you eat?
Knowledge	4.	What person did the children run into in the bushes?

Chapter Five

Knowledge	1.	What made Mary's fear die away after seeing the aborigine boy?
Analysis	2.	Intrepret the passage "Between them the distance was less than the spread of an outstretched arm, but more than 100,000 years." What does this mean?
Analysis/ Evaluation	3.	Compare and contrast the world or lifestyle of the aborigines and that of the children as described by the author on page 42. Does the author have a bias toward the lifestyle of the aborigines or the children?
Knowledge	4.	What was it that broke "The barrier of 20,000 years, (which) vanished in the twinkling of an eye?" (p. 44)
Knowledge	5.	Why did Peter chase after the aborigine?

Chapter Six

Knowledge	1.	Where are Mary and Peter from?
Knowledge/ Comprehension	2.	What is the "racial superiority" Mary felt over the bush boy? How is this ironic in light of the predicament in which they find themselves?
Comprehension	3.	Why did Mary feel "jealous" of the bush boy?
Knowledge	4.	What is "the hill-that-had-fallen-out-of-the-moon" and what did it have that the children needed?
Comprehension	5.	Why did the bush boy decide to help the children?

Chapter Seven

Knowledge	1.	Did Mary believe they would ever make it to Adelaide?
Comprehension	2.	Why was the worword plant a "paradox?"
Comprehension	3.	What does it mean when the author says that Mary "accepted compromise without complaint?" (p. 68)
Comprehension	4.	Why are the pants given to the bush boy called a "symbol of civilization?" (p. 71)
Knowledge/ Comprehension	5.	What did the look of terror in Mary's eyes represent for the bush boy? Why did he think this?
Application	6.	Have you ever totally misunderstood someone's remarks or the way they looked at you only to find out later that what you thought was wrong?
Knowledge	7.	What is a "Lubra, a budding gin?"

Chapter Eight

Knowledge	1.	At what stage, or "appropriate time" in his life was the bush boy?
Comprehension	2.	Why was the bush boy not interested in Mary as a "girl?"
Knowledge	3.	Define what an aboriginal "walkabout" is.
Knowledge	4.	At what age is this performed?
Comprehension	5.	Why do the tribes have their members perform "walkabouts?"
Evaluation	6.	Do you support this idea? Why or why not?
Analysis	7.	Think of your own life in Burbank. Must you perform any customs as your "proving of manhood" or "womanhood?" Compare these with those of the bush boy.
Knowledge	8.	What has ended the boy's walkabout?

Chapter Nine

Knowledge	1.	What do Mary and Peter believe when they see the bush boy leave?
Comprehension	2.	Why did the bush boy feel new hope when he looked into Peter's eyes?

Knowledge 3. What happened to convince the bush boy he will die, sooner or later?

Comprehension 4. Why does the bush boy want to save Mary and Peter?

Knowledge 5. Where does the bush boy believe Mary and Peter will find safety?

Evaluation 6. Evaluate the bush boy's fear of death. Could he be convinced that his fear is ungrounded?

Application 7. Re-read the first paragraph on page 75. What sacred rite has the boy broken during his "walkabout" and, perhaps now thinks he is being punished for?

Chapter Ten

Knowledge 1. Describe the Australian desert.

Comprehension 2. Why does the bush boy remember that area?

Comprehension 3. What did the bird's song mean?

Knowledge 4. How long did they stay at the pool?

Comprehension 5. Why did the bush boy hand Mary the dead bustard bird?

Comprehension 6. Why did Mary ask Peter to come and sleep by her?

Chapter Eleven

Knowledge 1. What does it mean to die of "autosuggestion?"

Comprehension 2. How has modern medical science proven this?

Comprehension 3. Why doesn't the bush boy struggle against death?

Application 4. Re-read page 75, paragraph 3. Would this spirit of death have anything to do with survival of the fittest?

Comprehension 5. Do you believe the bush boy will really die? Explain why.

Chapter Twelve

Knowledge 1. How much of the bush boy's language had Peter learned?

Comprehension 2. Why did the bush boy smile at Peter's sneeze?

Comprehension 3. Why was the bush boy so astonished by Peter's common cold?

Knowledge 4. How did the boys "fish" for yarrawa?

Knowledge 5. What did Mary argue with Peter about?

Knowledge 6. What day of the boy's walkabout are the children on?

Knowledge 7. Describe the amazing Lyre bird.

Knowledge 8. What did the bush boy do to entertain the children that evening?

Comprehension 9. Why did the bush boy stop dancing? What did his sneeze remind him of?

Application 10. Have you ever been so sick that it made you afraid?

Chapter Thirteen

Comprehension 1. Why did the bush boy get up even though he was sick?

Knowledge 2. What did the children have for lunch and where did they find the food?

Comprehension 3. Why couldn't Peter cheer up the bush boy?

Application 4. In light of the bush boy's belief about impending death, what do you think he feels about having a cold?

Comprehension 5. Why does the bush boy want a burial platform?

Knowledge 6. What animal did they have for lunch today?

Knowledge 7. What made Mary forget her cares?

Comprehension 8. Why did the bush boy set off to find "the Lubra?"

Knowledge 9. What did the bush boy interpret Mary's behavior to mean? What emotion did Mary show that the bush boy had never seen before?

Evaluation 10. Would you criticize Mary for her behavior? What cultural customs made her act the way she did?

Chapter Fourteen

Knowledge 1. What lie does Mary tell Peter and what does she suggest they do?

Knowledge 2. What did the children have for dinner and how did they find it?

Knowledge	3.	Describe the bush boy as Peter found him after dinner.
Application	4.	Re-read the scientific evidence on page 93. Do you think the bush boy will be capable of "willing himself to death?"
Knowledge	5.	What instructions does the bush boy give Peter for food and water?
Evaluation	6.	Interpret the passage about Mary on page 123, "And in that moment of truth all her fears and inhibitions were sponged away, and she saw that the world which she had thought was split in two was one."
Knowledge	7.	For what had the bush boy to forgive Mary?
Knowledge	8.	When did the bush boy die?
Application	9.	Construct a dialogue between the bush boy and Mary in which they could communicate and break down the misunderstanding between them.

Chapter Fifteen

Knowledge	1.	Where did they bury the bush boy?
Comprehension	2.	Why did Peter "christen" the bush boy?
Analysis	3.	At the beginning of THE WALKABOUT Mary acted like a mother to Peter. This has changed. How?
Comprehension	4.	Why does the author say the adults could never adapt, so so that the desert was their home, like these children?
Knowledge	5.	Describe a platypus at play.
knowledge	6.	What "game" do the children play in the pool that they learned from the bush boy?
Knowledge	7.	How did they make their "catch" for dinner?
Application	8.	Today we get our food from a supermarket and have no connection with the "killing" of our food. Have you ever been on a farm or gone fishing? Could you hunt, if you were hungry enough, like the children?
Knowledge	9.	What was the hillside of "jewels" that the children saw?
Evaluation	10.	Was Peter wise in his decision to continue on, even though there seemed to be no water? What would you have done?

Chapter Sixteen

Knowledge	1.	What did the sight of the clouds nearby mean to Mary?
Knowledge	2.	What valley did they finally reach?
Comprehension	3.	Why had the children come to "The Promised Land?"

Chapter Seventeen

Analysis	1.	There are two different "times" according to psychologists: 1) that time that is measured in 24 hour days; and 2) that which "feels," or that is subjectively felt by the person. How long have Mary and Peter been in the desert? How long did it feel like to them?
Application	2.	Name a time in your life when something that lasted only a few minutes "felt" like hours, or something that lasted for hours "felt" like a few minutes.
Knowledge/ Comprehension	3.	Why did Mary want to build "a hut of reeds;" and why did Peter find this silly?
Application	4.	How is the valley like the proverbial Garden of Eden? What things of beauty were found there?
Comprehension/ Analysis	5.	What did the mother Koala bear do when it lost its cub?
Comprehension/ Analysis	6.	What would an anthropologist have to say if he were to run upon Peter and Mary's drawings? Why did Peter draw only things from their new life and Mary draw only things of their past?
Knowledge	7.	What does the wood smoke in the distance mean?

II. Response/Revision Guide

Firsthand Biography Sketch Student Response

First Reading

1. First, read the draft just to learn about the person described in the sketch.

2. Tell the writer your first impressions. What interested you? What did you like best? What do you immediately remember about the person described?

Second Reading

3. Now, read the story more slowly a second time.

4. In one or two sentences, tell the writer what you learned about the character's personality.

5. Tell the writer what you've learned about the relationship of the writer to the character.

6. List some of the ways the character has influenced the writer.

7. Were there gaps or places where you felt confused or wanted to know more about what happened?

8. Look again at the opening of the sketch. Does it make you want to know more about the character?

9. Would you suggest any changes?

10. When you finished the story are you satisfied that the writer came to an end, or do you feel he just stopped writing?

Adapted from Writing Assessment Handbook, California Assessment Program
Kelm/Vetrie/page 13

III. Related Material

Stylistic imitation, Chapter 8, paragraph 1

To ____________________ everything had its appointed time. There was a time to be ____________, a time to be ____________; a time to ___________, a time to __________; a time for ____________, a time for ____________; a time for ____________, and a time ____________. They never overlapped. A boy (girl) couldn't ____________ before he/she had been ____________; couldn't take a ________ before his/her _____________ had been proved. These things were done in order.

Ecclesiastes
Chapter 3 (1-8)

1 To everything there is a season, and a time to every purpose under heaven:

2 A time to be born and a time to die; a time to plant and a time to pluck up that which is planted;

3 A time to kill, and a time to heal, a time to break down, and a time to build up;

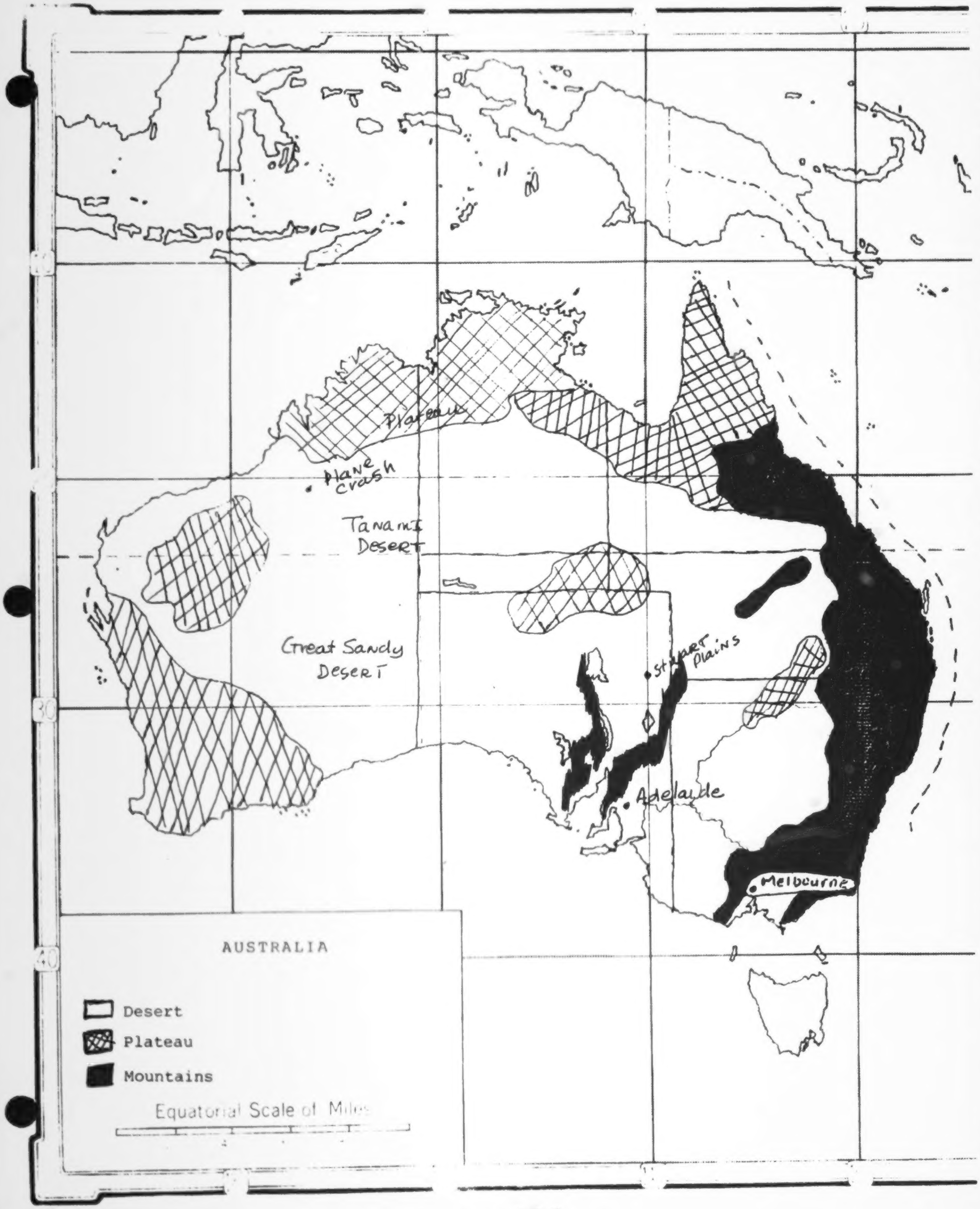
4 A time to weep, and a time to laugh, a time to mourn, and a time to dance;

5 A time to cast away stones, and a time to gather stones together; a time to embrace and a time to refrain from embracing;

6 A time to get, and a time to lose, a time to keep and a time to cast away;

7 A time to mend and a time to sew; a time to keep silence and a time to speak;

8 A time to love and a time to hate; a time of war, and a time of peace.


AUSTRALIA
Desert
Plateau
Mountains
Equatorial Scale of Miles
10
30
40
Plateau
Plane Crash
Tanami Desert
Great Sandy Desert
Sturt Plains
Adelaide
Melbourne

ENGLISH 8 INSTRUCTIONAL MATERIALS

I. Core Works

Title	Author	Difficulty Level
Fall Semester:		
Twelve Angry Men (Common Work)	Rose	Moderate
A Day No Pigs Would Die	Peck	Moderate
April Morning	Fast	Easy-Moderate
Lilies of the Field	Barrett	Easy
The Pearl		SteinbeckModerate
Spring Semester:		
Summer of My German Soldier (Common Work)	Greene	Moderate
The Diary of Anne Frank	Frank	Moderate
Call of the Wild	London	Moderate-Difficult
Farewell to Manzanar	Houston	Easy-Moderate
Walkabout		MarshallModerate

II. Basic Literature Text

Exploring Literature -- Ginn and Co.

III. Literature Resource Text

Language for Meaning--Blake
  - Workbook (class set per teacher)
  - Dittos (teacher resource)
  - Basic text

IV. Supplementary Texts

Journeys
Counterpoint in Literature
Responding Two
  - Narrative
  - Hero

Writing 2
Creative Word 2
Voices: The Second Book
Stories to Remember
Plays to Remember
Poems to Remember
English Workshop: Second Course
Stop, Look, Write
Readings to Remember
Success in Writing
Five American Adventures

ENGLISH 8 INSTRUCTIONAL MATERIALS continued

IV. Supplementary Texts cont.

Composition: Models and Exercises 8
Challenges and Skillbook
Composition Through Literature B
Skills Box 1
Dictionary

V. Teacher References

Two Approaches to Teaching Syntax--Brown
Resources for Modern Grammar and Composition-- Conlin
Writing as a Process of Discovery--Jenkinson
On Teaching Literature: Essays for Secondary Schools--Jenkinson
Teaching Literature in Grades Seven Through Nine--Jenkinson
New Roget's Thesaurus in Dictionary Form--Lewis
Come Together: An Improvisational Approach to Creative English--Rice
Teaching Human Beings: 101 Subversive Activities for the Classroom --Shrank
The Structure of Words--Rule
A Writer Teaches Writing: A Practical Method of Teaching Composition --Murray
Spelling: Structure and Strategies--Hann
Questions You Always Wanted to Ask About English--Nurnberg
Listening Comprehension--Kleman
Sentence Combining--Strong
Ideas for Teaching English in the Junior High and Middle School--NCTE

VI. Film List

First Semester:

8007	CHRISTMAS CAROL	40 min.
5330	DESCRIBING WHAT WE SEE	11 min
7745	GRAND CANYON	29 min.
1252	HAIKU	14 min.
2688	WHAT'S IN A STORY	14 min.
3160	READING STORIES: PLOTS & THEMES	14 min.
7268	EDGAR ALLEN POE: FEVER CALLED LIVING	
2422	WINDFLOWER	22 min.

Second Semester:

3209	WHAT'S RIDING HOOD WITHOUT WOLF	15 min.

ENGLISH 8 INSTRUCTIONAL MATERIALS continued

VI. Film List cont.

71106	RUNAWAYS, FROM THE HOLLY TREE (VHS)	25 min.
3257	EPILOGUE	16 min.
71242	HE LIVED WITH US, ETC. (VHS)	27 min.
71259	JOHNNY LINGO (VHS)	27 min.
2048	LET THE RAIN SETTLE IT	12 min.
3200	MATTER WITH ME	15 min.
3576	ONE-EYES MEN ARE KINGS	15 min.
71295	PREJUDICE FILM (VHS)	28 min.
4571	TO TRY AGAIN AND SUCCEED	10 min.
7179	SEVEN WISHES OF JOANA PEABODY	29 min.
7360	BIG HENRY & THE POLKA DOT KID	33 min.
4936	AUTUMN: FROST COUNTRY	9 min.
7508	OLDEN DAYS COAT, THE	30 min.
7443	MY MOTHER WAS NEVER A KID	30 min.

VII. Videos

Videos may be vailable at the local school site. Check with the media clerk at your school.

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ENGLISH 7 - 8

GENERAL APPENDIX

ENGLISH 7 - 8

GENERAL APPENDIX

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*Adapted from Anita Thompson
UCLA Writing Project

BOOK BOX: A READING/WRITING ACTIVITY TO BEGIN THE PERIOD

Rationale: The book box gives students an opportunity to practice all communication skills: speaking, listening, reading, writing. In addition, this technique promotes critical thinking skills for identifying main ideas through summarizing and developing comprehension through paraphrasing. As a diagnostic tool, it serves as an informal test, revealing student strengths and weaknesses in reading and writing outisde a formal testing situation. The instructor can then build lessons around this information.

Students proceed at own pace.

Materials needed:

- A box or rack full of pleasant paperbacks. (My students seem to enjoy war stories, stories about monsters and aliens from outer space, and love stories; blood and gore or love.)
- Individual students folders, 8 1/2" x 11" manila.
- Task sheets (Students can make these.)

Procedures:

- Students choose books that interest them.
- Students read for 10 minutes at the beginning of every period (SSR).
- While students are reading, instructor passes out task folders.
- After 10 minutes, students copy task from the board, write in date and pages read, listen to the instructor's explanation of the task, and then do the task (3-10 minutes).
- Collect task folders daily. Grade them every two or three weeks.
- If there are enough books, students can check them out or leave them in the box.

* *

1. Choosing a book: Students write several sentences telling why they chose particular books. What about the book appealed to them?
2. Copy: Students just copy the last sentence they read.
3. Summarize: Students tell, in their own words, what has happened in the book so far.

BOOK BOX: Task Suggestions (cont'd.)

4. Copy and explain: Students copy the last sentence they read and then explain what it means.
5. Cluster a character: Students choose a character (protagonist/antagonist) and then cluster associations (10) about that character.
6. Cluster an image: Students choose an object or place from their books and then cluster their associations with that image.
7. Compare two characters: Students draw circles around two character names and then cluster their likenesses.
8. Contrast two characters: Same as #7 but with cluster of differences.
9. Description: Students cluster as before and then turn single word associations into sentences for a descriptive paragraph.
10. Compare/Contrast: Students cluster as before and then write two paragraphs comparing and contrasting two characters.
11. Cause/Effect: Students choose an event in the book (someone falls in love, gets a job, gets hurt, etc.) and then write three causes for the event.
12. Paired Sharing: Students pair up. Student "A" describes the book for two minutes while student "B" listens. Switch roles. Students note on task sheets what they heard from the other student. (This gets students talking about books and promotes interest in other books.)
13. Inner Monologue: Students choose a character and an exciting moment for that character. They write from the first person.
14. Dialogue: Students choose a character and then write a dialogue between themselves and the character.
15. Dialogue with the author: In dialogue form, students question the author about the book.
16. Friendly letter: Based on dialogue information, students can write letters to the author. (Revise in RAG)
17. Similar Experience: Students write about an experience they had that was similar to that of one of the characters in their books.
18. Setting: Students cluster (and then write a paragraph) on one of the places in their books.

BOOK BOX: Task Suggestions (cont'd.)

19.	Conflict:	Students write about the main problem of the protagonist.
20.	Climax:	Students describe the most exciting part of their books.
21.	Verisimilitude:	Students evaluate what about their books seems true-to-life and what doesn't.
22.	Character Flaw:	Students write about the one weakness that the main character has.
23.	Character Motivation:	Students write one thing a character did, and they give three reasons for that occurence.
24.	Feeling and Cause:	Students describe a feeling a character had, and then give three reasons why that feeling happened.
25.	Context and Definition:	Students find a word they don't know and copy the complete sentence with the word. They write dictionary definitions and star the appropriate definition for the context.
26.	Imitation:	Students copy a sentence they like and then imitate it by substituting all but prepositions and articles. (Demonstrate this a few times.)
27.	Grammar:	To test students' knowledge of parts of speech, have students copy a sentence they like and then circle whatever part of speech you are teaching.
28.	Sentence Combining:	Students find structures of combined sentences you have been teaching. (i.e., a sentence with a coordinating or subordinating conjunction, an adverb, a string of adjectives, etc.)
29.	Evaluation:	Whenever students finish a book, they write a paragraph evaluating the book for them selves and for other students.

BOOK BOX

Task Sheet

Student's Name: ______________________________

Title: ______________________________ Author: ______________________

TASK	DATE	PAGES	ACCORDING TO MY BOOK

READING LOGS: SUGGESTIONS FOR RESPONSES DURING INDEPENDENT READING

Keeping reading logs or journals has been recommended by the California Literature Project as an alternative to follow-up ditto or workbook page assignments. The logs can be handled in a variety of ways. Students can select one of the three new options offered per day to respond to as they read. Some teachers may wish to establish a standard set of options applicable to any book a student might be reading.

The bibliographic information for the book, i.e., author, titles, publisher, copyright date, number of pages, should head the entries for that book. Each entry should be dated and the question identified. Assignments can be calculated in a folder or kept in consecutive order in a notebook and turned in as the book is completed. They should stimulate student thinking, and reinforce reading and language skills, and provide springboards for further writing and group discussion. Listed below are examples of prompts which can be selectively applied to any literary work.

- Find 5 words the author used to describe the main character. Use them in a sentence.
- Describe some of the feelings one main character had.
- Describe a problem(s) the main character encountered.
- Tell about something that made you laugh.
- List 10 action words. Describe what was happening.
- List 5 "million dollar" words the author used. Find out and write what they mean. Use them in your own sentences.
- Describe a decision a character made. Would you have made the same decision? Why or why not?
- Tell what happened from the point-of-view of a minor character or even a pet.
- Make a prediction - what will happen when you read tomorrow?
- Write down a passage you liked or thought was well done. Tell why you chose it.
- Tell how a character reminds you of someone you know.
- Describe how the main character is like you. Different from you.
- Compare and contrast the setting in the story from your own.
- Write down any questions you have about why the author wrote the story the way it is.

READING LOGS (cont'd.)

- Write questions about the characters that you hope the story will answer.
- Pretend you were going to interview a character. What questions would you ask? How would the character repond?
- Paraphrase - Read a paragraph. Close the book. Say it in your own words in writing.
- Illustrate a chapter, section, act, or stanza.
- Make a collage, chart, or timeline of part of the book.
- Make a finger puppet of the main character. Write and/or tape record something for it to say about itself.
- Find 5 words each that name a person, place, and thing. Tell why each is important.
- Summarize the part you read today.
- Find 5 words which are synonyms. Write the pairs.
- Copy questions from the book. Who asked them? Answer them.
- Copy examples of exclamations. Who was excited and why?
- Name something that happened that was sad or unfortunate. What was the cause?
- Name some changes that have taken place in the character(s) or the story.
- Write something the main character caused to happen.
- Imagine a new character for the story. Who would it be? Where would he/she fit in?
- If you could be one of the characters, who would you be and why?
- Make lists: characters, adverbs, problems, rhyming words, color words, shapes, sizes, things of beauty, sounds.
- Make a list of something in the story. You decide what and why.
- Tell your favorite part so far and why.
- Tell which character(s) you would like for a friend. Dislike.
- Describe something the character learned. Tell why it was important to the story.

- Describe the rock video you would make out of this section.
- Change the setting dramatically. Re-write the opening paragraph.
- Write an advertisement for the book.
- Write a newspaper headline and opening paragraph based on the events you read.
- Write a rhymed couplet about the character. (cinquain, limerick)
- Describe something that was unfair. Why was it?
- Describe any repetition in the story.
- Write your evaluation of the story so far. What do you like? What do you wish wasn't there?
- Choose one location mentioned in the story. Make a list of all descriptive words and phrases used in the text about this location. Write, in your own words, a description of this place.
- Choose a character from this story and one from another story your class has recently read and write a conversation between them.
- Make a list of the leading characters in the story and skim the story to find descriptive phrases of each.
- Choose two characters in the story. Write a conversation between them.
- Read the story again. Choose a scene as a subject for a poster. Make a poster for this scene.
- Reread the story. List the scenes presented. Make characters for each scene to use a flannel board. Practice the story using the picture to illustrate.
- Work with a committee to choose one scene from the story which can be told in pantomime. Plan for one pupil to read from text while others pantomime what happens.
- Choose an experience one of the characters had in the story. Write about an experience you have had a similar to this.
- Choose a situation as described in the story. Write a myth or a "whopper" about the situation.
- Write a personal letter as from one character to another. Write an answer to the letter as from the other character.
- Make a limerick about a person, place, or thing mentioned in the story.

- Make a sequence chart of things that happened. You may want to make illustrations to go with the chart.
- Choose a scene in the story. Make stick puppets to go with this scene and plan to put on a show for the class.
- Write a letter to the author of the book.
- Choose a person in class who would like your book and write a paragraph telling why you think he/she would like it.
- Construct a timeline showing the important events in your story.
- Make movies using characters, places, objects from your story.
- Choose one of the characters who is in trouble. Write a short play for the class to act out, using the other characters as needed.
- Choose a character. Pretend something he owns that has been mentioned in the story has been lost. Write an advertisement for the "Lost and Found" column of the daily paper.
- Look for words in the story and list them under the following headings: dr tr fr
- Look for words ending with: ck ng
- Look for words ending with oi, oy, ow, as in slow, ow as in cow.
- Find words starting with soft g, hard g, soft e, and hard c.
- Find compund words.
- Find hyphenated words.
- Find words to which you can add y, ly, or, est, ful, en, able. Make new words by adding these endings. (suffixes)
- Write a "Dear Abby" letter and answer it, based on the story.
- Draw a "Wanted" poster of your favorite character. Describe: name, date of birth, hair color, eye color, clothing, last seen where, usually doing what.
- Find words that start with prefixes re, un, be. Find words to which these prefixes may be added.
- Find words that have smaller words within them.
- Find words illustrating the following rule:
    a. Silent e at the end of the one syllable word.
    b. Silent vowel in a word in which two vowels come together.

- Find contractions in the story such as I'm, we're, that's, and haven't.
- Find words that end in e. Add ing, ed, er, ent, or y to those where it's possible, to form new words. Note that the e must be dropped in adding these.
- Look for figures of speech such as similes, in the story. Copy these.
- List all words on one certain page that express action, things a character did. (verb)
- Read more information about something mentioned in the story. Write it in paragraphs or give it as an oral report.
- List words of the meaning of which you are not sure. Find them in the dictionary.
- Write statements from the story for others in the class to decide whether they are true or false. Be sure you know the correct answer.
- Find passages in the story that make you feel sad, happy, drowsy, and excited.
- Find parts of the story which you feel are humorous and read them to the class.

DIALECTICAL JOURNAL

A dialectical journal is a double-entry record in which the student takes notes and adds his own reflections while reading literature. It provides him with two columns which are in dialogue with one another. The journal not only develops a method of critical reading but also encourages habits of reflective questioning.

The student begins by drawing a line down the middle of his notebook paper, thereby making two columns. The left column is used for traditional note forms of direct quotations and citations or summaries. The right column is used for commenting on the left-column notes. As the student keeps taking notes, he should regularly reread his previous page(s) of notes and comments, drawing any new connections in a right-column summary before starting another page of note-taking/note-making.

In the right-hand column the student "owns" the new facts by putting them in his own words or by raising his own questions. (see pp.   for how to use a dialectical journal, an example of a dialectical journal, and a blank form for doing a dialectical journal.)

DIALECTICAL JOURNALS

Facts	Student Interaction with Facts
The student takes notes on:	The student records:
. a reading selection	. individual ways of making sense of the facts
. a lecture	. inferences
. a discussion	. generalizations
. a film	. personal reactions
. demonstrations	. personal connections and applications
. a field trip	. questions
. an observation of a patient of client	. reservations, doubts, objections

Students maintain regular entries, including:

- quotations they like and a brief explanation as to why they chose them
- a character who resembles someone they know
- a theme or idea they feel is connected to their experience
- comparisons/contrasts with other works
- open-ended questions they have, suggested by their reading
- predictions
- interviews
- paraphrases of important passages
- imitations of sentences they admire

DIALECTICAL JOURNAL

STUDENT MODEL

Using William Faulkner's "A Rose for Emily" **

(Please note that this student attempted this process only one another time. Yet, as you will notice, she is able to get deep engagement with the story's setting, characters, and point of view during her first reading. She had not time to even read the story first for pleasure--non-critically--as always recommended.)

Note-taking (Student selected quotes from assigned reading)	Note-making (Student responses to selected quotes)
1. "When Miss Emily died, the men went through a sort of respectful affection for a fallen monument . . the women mostly out of curiosity to see the inside of her house" (p. 24, para. 1)	1. You can tell a lot about how the town felt about Emily by this one sentence -- the men--"affection for a fallen monument." You don't feel anything personal for a monument, maybe respect, pride, etc., but no personal feelings. Maybe this means the men nevergot close, They never knew her, so they pay their respects as if for an object faraway. the women--Another story. Did they even like her? To see her house? Are they a bunch of snobby stuckup women?
2. "And now Miss Emily had one-- among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson" (p. 24, para. 2)	2. So that's when the story takes place. Whoa!
3. "Miss Emily had been a tradition, a duty, a care, a sort of hereditary obligation upon the town" (p. 25, para. 1)	3. tradition--Was she respected? a duty--Why? a care--Meaning people loved her? obligation--Why? Maybe the town didn't quite love her after all.
4. ". . .small, fat woman in black. . she looked bloated. . .that pallid hue. Her eyes looked like small pices of dough" (p. 25, para. 4)	4. Ugh! Not at all like the woman I imagined. I thought her to be beautiful, graceful, feminine--not a deadly ghost. She must have died inside a long time ago.

** From: Literature: An Introduction to Fiction, Poetry, and Drama, X.J. Kennedy, ed., 3rd edition (Boston: Little Brown, 1983), pp. 24-31

DIALECTICAL JOURNAL FORMATS

NOTE-TAKING	NOTE-MAKING
(Reading notes, direct quotes, observed notes, fragments, lists; images--sites verbatim--always with page numbers)	(Notes about your left-column notes, summaries, formulations, revisions, editorial suggestions, comments about comments, comparisons, contrasts, inferences, judgments, and QUESTIONS)

"

"(p. #)

"

"(p. #)

"

"(p. #)

SYTLISTIC IMITATION

One Method of Developing Style in Writing--For All Students: Creative Imitation

The MCS and Point-of-View Statement both refer to the importance of developing a readable style of writing. How do we develop this? First, through reading stylistically well-written works. Second, through practice and awareness. But a third route to stylistic authenticity and originality runs through imitation. Stylistic imitation means the rhetorical practice of copying, simulating, and emulating models. Its very constraints force certain kinds of creativity; it is **creative** imitation. The student observes closely a piece of writing and emulates the model, either as a whole (but using a different subject) or by imitating certain features, like its presentation of details, its use of metaphor, or its pleasant tone. Exact imitation stimulates an interplay between words and ideas that amazes writers. The attempt to emulate good writers teaches the young writers what quality writing is, in all its particularities, and further, shows them what it means to have an honest voice, an individual world view and a searching mind. Pieces of literature imitated creatively are ideal for modeling style. We offer a brief outline to explain the rationale for imitation, various kinds of imitation, and a few examples.

Rationale

It's the oldest, most enduring form of pedagogy, and we use it in teaching other skills regularly (painting, music, mechanics).

Published writers' testimony confirms that many of them taught themselves to write this way.

Because it's fun, never quite serious and never offering a blank page, imitation reduces anxiety. It also forces very close reading, totally involves students and challenges them.

Much about a language is learned unconsciously, indirectly, while we're doing something else. As student scopy or imitate passages, idea, vocabulary, mechanics, sentence structures and genre modes are insinuating their way into the linguistic corners of their minds.

STYLISTIC IMITATION

Kinds of Imitation

Basic Writers

Copy short, interesting materials.
Write dictation for plausible reason.
Make small changes, but produce whole texts.

Intermediate Students

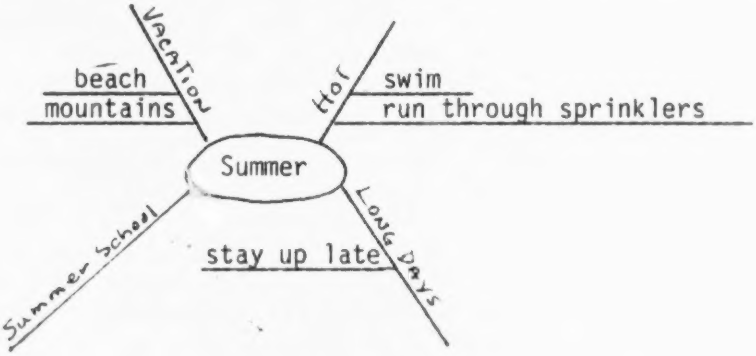
Change singular subjects to plurals in an interesting paragraph, writing it all out carefully.
Change passive to active voice in a piece.
Rewrite an adult essay or paragraph for a child as audience.
Learn grammar through patterns.
Learn mechanics through whole, meaningful passages.

Better Writers

Use models generally as guides.
Do exact stylistic imitation of relevant passages or of figures of speech.
Use the same topic sentence, but provide different examples.
Emulate tone or ways of thinking about material.
Imitate the **way** the model is original.

CLUSTERING

A technique for eliciting student writing. Write a key word on the board and surround it with other associated words that are volunteered by a group of students. Using this technique, students begin to develop ideas are are ready to begin writing.



QUICKWRITE

A quickwrite should be no longer then 3-5 minutes depending on the age of the student. The student should write and write without pauses for the entire allotted period. The pen or pencil should never leave the paper during this time. The student should not concern himself with form, nor correctness, merely with the flow of ideas. If the student comes to an interruption of ideas (he does not know what to write next), he should copy the previous word and continue to do so until the flow of ideas if reestablished.

READER'S THEATER

A reading of literature using dialogue. Appropriate portions of literary works are assigned to readers who read the material as a play with narration. The use of Reader's Theater is one way to make literature accessible to all students.

HIGHER LEVEL THINKING QUESTIONS/STATEMENT

Information Recall Questions/Statements

1. What people were in the story?
2. List ten action words.
3. List three things that happened in the story.
4. What time did the story take place?
5. Match the characters with the things they do.
6. List five facts from the story.
7. Name all the characters in the story in the order in which they appear.
8. Identify the protagonist (hero) and antagonist in the story.
9. When does the story take place?
10. Where does the story take place?
11. Which character appears first in the story?
12. State how the story ends.
13. From what you read in the story, describe the main character and how he/she looked or describe the setting.

Comprehension Questions/Statements

1. Summarize the strengths and weaknesses of the main character - use your own words.

2. Explain the main problem of the story and how it was solved.

3. Why did one character act as he/she did?

4. Draw a picture of a main character in the story.

5. Rewrite this story in only eight sentences.

6. Explain what is happening in the first picture (chapter) of the story.

7. Restate in your own words what the story is about.

8. Explain how the main character felt at the beginning of the story.

9. Explain how the main character felt at the end of the story.

10. Think of a main event in the story. Why did it happen?

11. Explain why the story has the title that it does.

12. Draw a picture of a main event in the story.

13. If there is a picture in the story, summarize what happened BEFORE the picture and summarize what happened AFTER the picture.

Application Questions/Statements

1. Give an example of what you could do that is like what the person in the story did.

2. How could you have solved the problem?

3. Modify the story by telling what would have happened if you were there.

4. Apply the story to yourself by telling what you would do if you were in the story.

5. Explain how a character reminds you of someone you know.

6. Give an example of a time when something similar happened to someone you know.

7. Think of a situation that occurred to a person in the story and tell how you would have done something different. !

8. Give some examples of people who have had the same problems or have done the same kind of thing as the person in your story.

9 Select any of the people in the story and give examples of some things each would do if he came to your school during reading, during recess, during lunch in the cafeteria.

10. Produce a "Dear Abby" letter based on the story and answer it.

11. How would the main character act if he/she came to your home to visit?

12. How would your mother act if she were in the story?

13. If you had to cook a meal for the characters in the story, what kind of food would you prepare? Why would you prepare this kind of food?

Analysis Questions/Statements

1. Find the words that rhyme in the story and separate them in pairs.

2. Categorize the different parts of the story.

3. Specify the parts of the story that could be real.

4. Specify the parts of the story that are necessary and unnecessary.

5. Distinguish the most important character in the story. Give reasons for your choice.

6. Analyze how two of the characters were similar.

7. Specify and briefly relate the part of the story that was the funniest, the most exciting, the saddest.

8. Specify the things that happened in the story that couldn't happen in real life.

9. Some of the things in the story were true, and some were only opinions of someone. Analyze the story and the things that were true.

10. Subdivide the story into parts and think of a good title for each of the parts.

11. Distinguish and state what you could do that was just like what the person in the story did.

12. Distinguish and list five words in the story that begin with the same sound.

13. Specify two things in the story that happened outside (or inside).

Synthesis Questions/Statements

1. Devise a story like this one but use only your friends in it.

2. Create a story about what would happen after this story (the next day, etc.)

3. Compose a picture about this story. Be sure to put all main characters in it.

4 Compose a story that uses ten of your vocabulary words.

5. Compose a pantomime of the story.

6. Devise a different problem for the main character to solve.

7. Relate the story from an animal's point of view.

8. Use your imagination and create a picture about the story. Then add one new thing of your own that was not in the story.

9. Devise another ending to the story that is different from the author's ending.

10. Compose a brief play that uses the same moral.

11. Compose a poem about the story.

12. Compose five questions about the story.

13. Reconstruct the story briefly, but change someone or something in it. (For example, substitute a lion for a wolf in The Three Little Pigs.)

Evaluation Questions/Statements

1. Would you recommend this story? Why or why not?

2. Decide why the author wanted to write this story. Would you? Why or why not?

3. Decide whether this story could happen on another planet, or in the days of the caveman.

4. Judge whether this is a good story for a student twelve to fourteen years old. Why or why not?

5. Compare this story to the last. How are they the same? How are they different?

6. Evaluate this story in terms of interest to you. Why is it interesting or why not?

7. Judge whether the main character in the story was good or bad. Support your judgement.

8. Choose two characters in the story. Tell which one you think is braver and why, better and why, more cunning and why.

9. Would you recommend the story? Why or why not?

10. Choose the nicest character. Tell why you made this choice.

11. Decide whether the main character acted in the best way. Support your conclusion.

12. Judge if this is the best ending for the story. Why or why not?

13. Assess whether this story could have happened in the year 2000. Why or why not? In the year 1600? Why or why not?

TEXTBOOK ACTIVITY GUIDES
(TAGS)

RATIONALE/DESCRIPTION

Students who possess sound metacognitive abilities, while reading, continually relate their prior knowledge to new information in the text, predict what might occur next, reread when something fails to make sense, evaluate the content of what was read, engage in self-questioning, and focus only on the significant portions of the text. All of these strategies, while often performed automatically, lead to a clearer understanding of written material. On the other hand, students who lack these metacognitive skills, the poor comprehenders, tend to read slowly and laboriously at the same rate of speed, often failing to use corrective strategies when something does not make sense. Thus for the good comprehenders, reading is an active, dynamic process involving interaction with the print, whereas, for the poor comprehenders, reading is a passive activity involving minimal reader involvement. Textbook Activity Guides or TAGS, developed by Davey (1986), aid students' metacognitive abilities while they read the text, helping them to vary their reading rate, monitor their comprehension and focus on the most significant information.

PROCEDURES

The following procedures are necessary for developing a textbook activity guide:

1. Select a portion of a textbook chapter which typically causes students some difficulty. Decide upon the significant concepts and determine the appropriate task for each concept. Davey (1986) suggests using semantic maps or diagrams when it is necessary to organize information, promoting discussion between two or more students when a critical analysis is required.

2. Develop both a strategy code and self-monitoring code to assist students in the metacognitive process. The use of these codes should be thoroughly modeled and explained to the students. Then, make certain that they are printed at the top of each guide for easy reference. Sample codes modified somewhat from Davey follow:

   Strategy Codes

RR	Read and retell in your own words, taking turns with your partner.
PP	Predict with your partner.
WR	Provide a written response on your own and compare with your partner.
Skim	Look at the purpose stated and read quickly. Afterwards, discuss with your partner.
MOC	Develop a semantic map, or outline or a chart with your partner which depicts the information in this section.

   Self-Monitoring Codes

   _____ I understood this information.
   _____ I'm not certain if I understand.
   _____ I do not understand and I need to restudy.

3. Design a guide which reflects your chapter objectives and which is appropriate for the majority of students in your classroom.

Using the TAG in the Classroom

1. Thoroughly explain, model, and demonstrate the strategy and self-monitoring codes by "walking students through" their first TAG. Discuss how it is necessary to vary one's reading rate to avoid laboriously reading every word. Help them to see how and when to use corrective strategies (e.g., rereading, skipping a section and reading ahead to gather more information, etc.) when something does not seem logical.

2. Then assign each student a partner. Pairing a student with someone who is slightly more proficient in reading can be advantageous for both learners.

3. Monitor the progress of each day by circulating around the room to offer assistance and maintain the pacing of the lesson. At this point, it is helpful to check students' self-monitoring codes to deterimine if additional clarification is necessary.

4. After completion, engage the students in a discussion of the guide questions by asking them to show what information in the text led them to that answer.

5. Lastly, help students become aware of how these readings/study strategies should be internalized and applied to other settings even when a guide is not available.

TEXTBOOK ACTIVITY GUIDE (TAG)

"PYRAMIDS AND PHAROAHS, TEMPLES, AND PRIESTS," PEOPLE, TIME AND CHANGES

Strategy Codes

DP = read and discuss with your partner
PP = predict with your partner
WR = each partner writes response on separate paper
SKIM = read quickly for purpose stated; discuss with your partner
MAP = complete the semantic map

Self-Monitoring Codes

+ = I understand this information
/ = I'm not sure I fully understand this information
? = I do not understand this informatino. I need restudy.

1. PP Title, P. 92 - think about what you already know about Egyptial pyramids Pharoahs, temples and priests. Brainstorm and list words that you think accurately describe Egyptian pyramids, pharoahs, temples, and priests.

2. DP "As You Read" - Do you know any of the answers already?

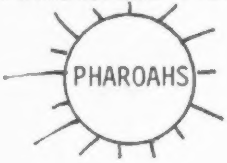
3. DP Read "Religious Beliefs." - How is your religion different than that of the Egyptians?

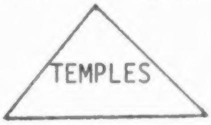
4. SKIM "Pyramids" - List 4 unusual features of pyramids.

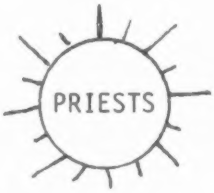
5. DP Read pp. 94-95 - How do Egyptian burials of kings compare with modern burials?

6. DP pp. 96-97 - Without looking back at the text, add to your brainstormed list (TAG #1). Take turns recalling listed words and phrases that relate to Egyptian pyramids, pharoahs, temples, and priests.

7. MAP Use your brainstormed lists to complete the map below:







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COLLABORATIVE LEARNING

Why Collaborative Learning Is Essential

Most classroom activities are highly competitive, yet most adults spend most of their working hours in relationships which are highly collaborative. Most working situations call for individual and group cooperation, yet we spend years teaching students not to work together.

In collaborative learning the students take increased responsibility for their own learning. In small groups in twos, they discover ideas and remember them, develop a sense of responsibility and become better listeners, thinkers, speakers, and writers. Research shows that students learn best when they are actively engaged in groups with materials they are studying and when they are actively manipulating those materials by making inferences and then generalizing from those inferences. They also increase achievement in mastery of skills and concepts, have higher motivation and more positive attitudes toward class, and even improve acceptance among different ethnic groups.

The teacher's role in this process is that of coach or advisor, encouraging curiosity, open-mindedness and objective thinking. The collaborative learning process is not the teacher imparting his knowledge via the lecture. It's the student's own inquiry which leads him to intellectual and insightful discovery. We know that comprehension increases when students want to find out what a writer means and when they are able to share their ideas with their peers in a nonpressured situation.

How Collaborative Learning Works

Small Groups are Used

- for discussion of ideas, themes, novels, poems, short stories
- for imaginative re-creation; for turning chapters of a novel or short stories into radio or television plays
- for other project work
- for oral reading practice, e.g., pupils read their own short stories to the group
- for discussion prior to writing tasks
- for improvised drama
- for receiving feedback on drafts and responding to other students' writing

Examples of Collaborative Learning Activities

Individual work can be . . .

- reading written work aloud for small group response
- assisting each other in editing written work
- sharing a product or model or construction
- beginning homework assignments by assisting each other
- comparing individually prepared lists or answers to questions
- engaging in group talk to exchange ideas on a question
- providing instruction during a clinic session
- performing improvisations
- sharing examples of journal entries
- responding to presentations in writing
- discovering ideas through brainstorming
- evaluating both oral and written expression
- reading around the small group
- sharing findings
- reporting progress in preparing a report

Group work can be . . .

- planning a group presentation such as a panel or skit
- designing a bulletin board
- acting out a scene from a book
- presenting a choral reading of a poem or prose selection
- compiling a list of items with group members all contributing
- listing the sequence of events in a film seen in common
- discussing a problem or idea to reach consensus
- devising a quiz over a work of literature, vocabulary, etc., to to give another group (perhaps

Jigsaw I and II: Though there are two versions of Jigsaw, the Jigsaw II is the most popular for use in most classrooms. This team approach, developed by Elliot Aronson, was first examined as a technique to increase students' liking for others in the integrated classroom. But its impact on academics was so positive that interest quickly grew.

Jigsaw I - In Jigsaw I, students are placed in five- or six-member teams. Materials to be learned in the classroom are divided into as many parts as there are members on each team. For example, a historical event, like the Civil War, might be broken down into events that preceded the war, early war years, crucial mid-war events, etc. Each students is given different materials. So a limitation of Jigsaw I is that text books usually cannot be valuable to the team. After the student has become an expert, then the expert teaches the other students his or her portion of the materials. Following this instruction, the students take a quiz on all the material.

Jigsaw II - In Jigsaw II, individual students still become experts, but there are some notable differences from Jigsaw I. Since each team has a member studying a particular area, the members of different teams who are working on the same area get together and form "expert groups." These expert groups study together to master the information. Once the expert groups' members master the information, each member returns to his or her original team. In the team structure, the "expert" then trains or teaches the others about the information. From this training, the whole team takes a quiz over the total body of informatin. As in the other more sophisticated approaches to team learning, the heterogeneously grouped team takes a quiz on the total body of information. Again, the team receives a score based on the performances of its members based on their improvement scores. High scoring teams and individuals are recognized in a newsletter or bulletin board. The key to Jigsaw I and II is the interdependence of the student team members.

SAMPLE COLLABORATIVE LEARNING ACTIVITIES

Demonstration Lesson, Double Reading of a Poem (Ninth Grade)

Have unusual words from poem on board with definitions (banked, chronic, indifferently, austere, offices). Review before reading. Start by telling the class that we are going to do somethink a little different today. Ask them to spend a few minutes, without responding aloud thinking to themselves about their fathers. Ask them to remember some of the very best times that they had with their fathers. Ask them to forget any bad times, and to remember in their mind's eye the good and fun times.

Then read this poem to them. Read it with feeling and be sure you practice the reading ahead of time.

Those Winter Sundays
By
Robert Hayden

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

After reading the poem, be silent for a few minutes. Tell the class, "listen to the poem again." Then read the poem again, perhaps a little more slowly and with more feeling.

Place the class into groups of three, (for this demonstration I may use as many as 5 in a group.) Assign these responsibilities:

Writer -- writes down the group responses.

Checker -- makes sure that everyone has a chance to contribute and that what the writer writes down are respresentative of the group.

Reader -- reads the small groups responses to the large group. Pass out the assignment sheet with the questions on it.

Answer these questions as a group:

1. What is this poem about?
2. What does the poet, Robert Hayden, want you to understand or learn from this poem? Explain your answer.
3. Decide which three words in the poem have the most meaning for your group. Tell why they have this meaning for your group.

Procedure:

1. In each group, each member has an assigned job. Decide on the group's answers and write them down. Each group must hand in one paper, signed by all of the group, with all of the questions answered. No credit will be given unless these tasks are completed. Note: this part should be on the paper with the poem.
2. Ask the reader of each group to read their answer to the first question. Let all of the groups respond before discussing the answers. After all have responded, ask for comments about some of the answers. Summarize some of the best answers for all the class. Work through any questions and good responses that come up. Do the same for the next question. For the last question, write the words on the board, and summarize the reasons for their choice.
3. Ask each group to take a few minutes to discuss in their gorup how they felt about working together like this, and about the positive feelings that they have for each other. (This is the debriefing session.)

Have students write a positive comment about the group experience and share. After all questions have been discussed and all groups have had the opportunity to make necessary comments, ask the class to take a few minutes and think about their parents. How do they feel about them now? Are they prepared to make the same sacrifices their parents did? Can they be as strong, to do good without the thanks and approval of those they serve?

Sample Composition Topics Based on Poem

- an evaluation of what the student learned from the poem
- speculation on what kind of parent the student will be (or analysis of qualities a parent should possess)
- autobiographical incident involving one or both parents

Representative Discussion Questions:
Romeo and Juliet

1. Find and discuss memorable quotations and/or important images used in the play. Write brief explanations of how these relate to characters and issues.

Romeo and Juliet Discussion Questions (cont'd.)

2. Consider to what extent the tragedy occurs because of fate (Romeo and Juliet are star-crossed lovers) or because of human failures. Discuss and then write a brief position statement to support each point of view.

3. Discuss Lord Capulet and Friar Lawrence in terms of what difficulties they faced and how they responded to their problems. Write a paragraph for each of them.

4. Justify or challenge Romeo's and Juliet's responses to their situation. Support each point of view with evidence from the play.

5. Discuss and then list the main or important events of the play using the terms of **exposition, rising action, turning point, falling action, climax,** and **resolution** in order to appreciate the artistic structure of the play.

6. Discuss and list the major issues of the play that are relevant for today's audience. What are the modern parallels? The student may want to consider Romeo and Juliet as lovers from feuding families, Juliet as a child of controlling parents, or the Capulets as caring/domineering parents.

In the groups the students review the play and discuss their specific question. Each student writes a response and then the group plans a presentation as a panel of experts.

Each group presents its panel of experts who are then questioned by the class and the teacher.

The teacher either assigns a writing activity or gives a test as a follow-up to this experience.

Other Sample Activities

1. Roll Thunder, Hear My Cry - Students write journal entry about a time they were part of a group which wanted to do something "wrong" or treated someone badly - shared in small groups. Students write journal entry about a real experience or a vicarious one (film, etc.) when there was some kind of prejudice or discrimination. Group brainstorms terms that are used to stereotype other students or adults in society. In journals they speculate about why people label other people and the effects labels have on both. Share with group.

2. Romeo and Juliet: Read two Spoon River Anthology excerpts and write "from the grave" as different characters in the play (may be specifically assigned). Share with group and/or have "Juliet," etc., from different groups get together and share.

3. On television, the Smurfs enacted the dangers of addiction in a magical tale of "The Lure of the Orb." Retell the idea of a story like Ann Frank, Farewell to Manzanar, The Outsiders, etc., in a form (perhaps, fantasy) for children and share with the class.

ISSUES IN IMPLEMENTING COLLABORATIVE LEARNING ACTIVITIES

1. **Specify the Objective** - Make sure the students know why you are using a cooperative approach. Likewise, they need to know the specific educational objective they are attempting to reach in working on this particular lesson with this classroom organization. This means they must know the criteria for success and the specific behavior they must evidence in order for the groups to work effectively.

2. **Group Assignment** - One of the crucial steps in working cooperatively is a fair arrangement of groups. Groups should be heterogeneous (by ability, sex, ethnic background, etc.), and should be changed regularly to avoid the development of any one "super" group.

3. **Plan the Instructional Material** - In planning, the teacher must assure that the roles are assigned to insure interdependence of the students. Each team member must be in such a position that he or she is dependent upon the performance of the other team members.

4. **Monitor Student Behavior** - As facilitator, the teacher moves around the classroom, monitoring student behavior. Instead of being on center stage continually, the teacher moves around helping teams work through their tasks. The task assistance should be focused on a group rather than on a single student as in the traditionally organized classroom.

5. **Provide Closure** - Closure on cooperative exercises can be carried out in two different ways. The first approach is the traditional one in which the teacher ties everything together. The second is to have each team summarize what it has learned about the topics of a reading assignment, about spelling words (which are alike and which not,) etc. The teacher could then be writing or summarizing this information on the board in order to tie it to the original objective and to the overall model of the learning.

DESCRIPTIVE WRITING SEQUENCE

Objective: The student will write a dominant impression description on a particular place on campus contrasting that place before school with during school.

Pre-Writing: Using the list of sensory vocabulary, the student will write the following: (could be a list, phrases)

1. a description of one food, making it positive (i.e. sound delicious-gooey cheese, rich, bubbling sauce, crunchy crust); then a negative description of the same food, making it negative (sound terrible-rancid sauce, moldy cheese, soggy crust).
2. a description of one place when busy, making it loud (freeway-honking horns, racing engines, squealing tires); then a description of the same place when not busy (crickets chirping, occasional hum of a car whizzing by, faint echo of a siren in the distance).
3. a description of a place that has odors, making it positive (the crisp tangy air after it rains, the fragrant flowers mingling sweet and sharp aromas); then a description of the same place that has contrast (the pungent smoggy air, the smell of tar baking in the sun).
4. a description of an object on a bright day, making it sharp (The crystal blue waters of the swimming pool glittered in the sun; the ring of deep coral and cobalt of the tile gently swayed with the water); then a description of the same place on a gray day for contrast (The light green water lapped the edges of the dark tile).
5. a description of an object that is soft (the velvet fur of the kitten fluffed out in the cold); then a description of an object that is hard/coarse (The rough, grainy sand oozed through my toes; the icy water stung my legs.)

Do each of these separately, that is, do not assign all 5 of these pre-writing assignments at one time. Give the students time to realize that they are appealing to each of the senses.

Also, try to keep them from the pitfall:

The water tastes cold
The sand feels gritty
The horn is loud
The cake smells spicy
The big house is blue

Assignment: Have the students select one specific place on campus to describe their locker, cafeteria, attendance office, bike rack, their favorite spot to eat lunch, etc..

Descriptive Writing Assignment (cont'd.):

Then they are to make a list of items they will include in the description if they describe this place at 7 a.m. They can then use the sensory vocabulary list and add sensory details. (Point out that the dominant impression will be one of silence or emptiness.)

They will make a second list with the same items as the first list, only this time it's 7:50 a.m. or lunch time. They should add sensory details. (This time the dominant impression will be one of loudness or crowdedness.)

**For this list, all senses do not need to be included, but encourage the use of sight and sound. Use smell, tast and touch only if they apply to the place described.

REVISION: **First Draft**

1. Read around, construct some guidelines on board afterwards.
2. Ask students to rewrite 2 paragraphs based on guidelines.

Second Draft

1. Work on specific items, like an introductory sentence that is an umbrella sentence for both paragraphs.
2. Work on transition to second paragraph.
3. Overhead projector may be used to put student examples for all to see.
4. Give students a check list of guidelines to do peer reading.

Final Draft

1. Final draft turned in on top.
2. Stapled beneath final draft are 2 other drafts, check sheet, pre-writing.

DEVELOPING A VOCABULARY OF THE SENSES

The list presents the words first in alphabetized order under each sense and then by certain categories of common interest in sensory education. The list has been developed out of a number of different inservice sessions with teachers in the schools of Collier County, Florida; Rome, Georgia; and Columbus, Ohio.

THE SENSE OF SOUND

A list of words:

babble
band
bark
bawl
bay
beat
bell
bellow
blab
blabbermouth
blare
blast
bleat
blubber
boom
bray
buzz

crackle
caw
chant
chat
chatter
cheep
cheer
chime
chirp
chuckle
lack
clamor
lang
lank
clink
luck
converse
coo
crackle
crash
creak
croak
croon
crow
crunch
cry

deaf
deafening
din
drawl
drone
drum
dump

eavesdrop
echo

fizz

gab
gabble
giggle
gobble
gong
gossip
groan
growl
gruff
grumble
grunt
gurgle

harmony
hear
hiss
hoarse
honk
hoot
howl
hubbub
hullabaloo
hum
hush

jabber
jangle
jaw
jeer
jingle

knock

laugh
laughter
lecture
lisp
listen
loud
low

melody
melodious
mew (meow)
moan
monotone
monotonous
moo
mum
mumble
murmur
mute
mutter

neigh
noise
noisy

overhear

pad
patter
peal
peep
pitch
plunk
pop
prattle
preach
purr

quack
quiet

racket

rant
rap
rasp
rattle
rave
recite
rhythm
ring
ripple
roar
roll
rumble
rustle

say
scream
screech
shriek
shrill
shout
silent
silence
sing
singsong
siren
sizzle
slam
smack
snarl
snort
snuffle
song
sonic boom
sound
soundless
speak
speech
speechless
splash
sputter
squall
squawk
squeal
stammer

stereophonic
still
strum
stutter
supersonic
swish

tap
tattle

thud
thump
thunder
tick
tinkle
toll
tom-tom
tone
tongue-tied
toot
tread
trill
tread
trumpet
tune
twang
twitter

undertone
uproar

vocal
voice
volume

wail
warble
weep
whimper
whine
whiney
whinny
whisper
whistle
whoop

yap
yell
yelp
yip
yodel
yowl

SOME USEFUL CLASSIFICATIONS

to hear - eavesdrop, hears, listen, overhear

to talk - blab, chat, chatter, converse, drawl, gossip, jabber, lecture, lisp, mumble, murmur, mutter, prattle, preach, rant, rave, recite, say, shout, speak, stammer, stutter, tattle, whisper

to express grief or sadness - bawl, blubber, cry, groan, moan, wail, weep, whimper

to express happiness - crackle, chuckle, giggle, laugh, roar, squeal, whoop

a loud or penetrating noise - bang, bellow, blare, blast, boom, bray, cheer, clamor, clang, crash, din, howl, racket, roar, scream, screech, shriek, shout, slam squeal, thunder, uproar, wail, whistle, whoop, yap, yell, yelp

a soft or low noise - buzz, shirp, chuckle, creak, croom, drawl, fizz, giggle, groan, growl, gurgle, hiss, hoarse, hum, jingle, mew (meow), moan, mumble, murmur, purr, rumble, rustle, sizzle, snarl, squeak, swish, thud, tick, tinkle, undertone, warble, whimper, whisper

animal noises - bark, bay bleat, bray, cackle, caw, cheep, chirp, cluck, coo, croak, crow, gobble, growl, grunt, yelp, hiss, honk, hoot, howl, mew (meow), moo, neigh, peep, purr, quack, screech, snarl, squeak, squeal, twitter, whimpter, whinny, yap, yip, yowl

a confused noise - babble, buzz, cackle, shatter, din, hubbub, hullabaloo, hum, racket, twitter, uproar

an angry noise - bellow, growl, grumble, grunt, jaw, jeer, mutter, roar, shout, snarl, snort, sputter, yell

a musical sound - chant, chime, harmony, hum, jingle, melody, peal, plunk, rhythm, song, trill, tune, volume, yodel

musical instruments - bell, chime, drum, gong, tom-tom, trumpet, whistle

bell sounds - boom, chime, clang, peal, ring, tinkle, toll

percussion sounds - bang, beat, boom, clang, rattle, rumble, thump, thunder

wind instrument sounds - blare, bleat, toot, trumpet

stringed instrument sounds - plunk, strum, twang

inexpressive sounds - drone, monotone, sing-song

pleasant sounding - harmonious, melodious

unpleasant sounding - deafening, monotonous, sing-song, whiney

not hearing - deaf

noiseless - dumb, mute, quiet, silent, soundless, speechless, still, tongue-tied

THE SENSE OF SIGHT

A list of words:

admire
appear
appearance
array
attractive
auburn

beautiful
beauty
becoming
binoculars
black
blank
blare
blaze
blazing
bleached
bleary
blind
blindness
blink
blond
blot
blue
blur
blurred
bright
brighten
brightness
brilliance
brilliant
brindle
brown
brunet

clean
clear
color
colorful
colored
colorless
crystal
dappled
dark
darken
dazzle
dazzling
dim
dingy
dirty
discolor
discolored
distinct
drab
dusky
dye

eye
eyewitness

fade
faded
faint
fair
farsighted
flash
flashy
flicker
foggy
freckled

gaudy
gawk
gaze
glance
glasses
gleam
gleaming
glimmer
glimpse
glint
glitter
glittering
glisten
glistening
gloom
gloomy
gloss
glossy
glow
glowing
goggle
good-looking
gray
green
grimy

hallucination
handsome
hazy
homely
hue
illusion
image
indistinct
invisible

light
look
looking glass

magnify
microscope
mirage
mirror
misty
mottled

nearsighted
notice

observe
observant
observer
observation
ogle
orange

pale
pastel
peek
peep
peer
periscope
perceive
perception
picture
pigment
pink
polished
pretty
purple

radiance
recognize
red
reflect
reflection
reflector
reveal
review

scan
scene
scrutiny
see
shade
shadowy
sharp sighted
sheen
sheer
shimmer
shimmering
shine
shining
shiny
show
showy
sight
smeared
smudged
soiled
sooty
sparkle
sparkling
speckled
spectacle
spectator
spectrum
splotched
spotted
spy
squint
strain
strained
stare
streak
streaked
stripe
striped
sunny
survey

tarnish
tarnished
tinge
tint
transparent
twinkle
twinkling

ugly
ugliness
unattractive
view
viewpoint
visible
vision
vista
visual
visualize

watch
watchful
well-groomed
white
witness

yellow

SOME USEFUL CLASSIFICATIONS

to see or look at - admire, eye, gawk, gaze, glance, glare, glimpse, goggle, look, notice, observe, ogle, peek, peep, peer, perceive, recognize, review, scan, see, sight, spy, squint, stare, survey, view, watch, witness

to show or reflect light - glaze, brighten, dazzle, flash, flicker, glare, gleam, glimmer, glint, glitter, glisten, glow, reflect, shimmer, shine, sparkle, twinkle

to alter or change color or clarity - blot, blur, brighten, darken, dim, fade, flicker, magnify

something to see or look at - appearance, hallucination, illusion, image, mirage, picture, reflection, scene, sight, spectacle, view, vision, vista

a look at something - glance, look, glimpse, observation, peek, peep, survey

color or an aspect of color - auburn, black, blond, blue, brown, brunet, dye, gray, geen, hue, orange, pastel, pigment, pink, purple, red, spectrum, tinge, tint, white, yellow

one who sees or looks - eyewitness, observer, spectator, spy, witness

brightness - blare, blaze, brightness, brilliance, dazzle, flash, flicker, glare, glint, gloss, glow, light, radiance, sheen, shimmer, shine, sparkle, twinkle

darkness - blindness, gloom, shade, tarnish

instruments of seeing - binoculars, glasses, looking glass, microscope, mirror, periscope, reflector, telescope

attractive looking - attractive, beautiful, becoming, good-looking, gorgeous, handsome, pretty, well-groomed

unattractive looking - homely, ugly, unattractive

easy to see - clear, distinct, transparent, visible

hard to see - bleary, blurred, dark, dim, indistinct, invisible, murky

unable to see well - blind, near-sighted, farsighted

able to see well - observant, sharp sighted, watchful

bright - blazing, bright, brilliant, dazzling, flashy, gaudy, gleaming, glittering, glistening, glossy, polished, radiant, shimmering, shining, shiny, showy, sparkling, twinkling

dark - black, dark, dim, dusky, gloomy, murky, shadowy, sooty

THE SENSE OF SIGHT - Some Useful Classifications (cont'd.)

colorless - blank, bleached, drab, faded, pale

mottled - bleary, blurred, brindle, dappled, freckled, mottled, speckled, spotted, streaked, striped

discolored - dingy, dirty, discolored, grimy, smeared, smudged, soiled, sooty, splotched, spotted, stained, tarnished

THE SENSE OF TOUCH

A list of words:

alive

blush
blushing
bristly
brush
bumpy

caress
chill
chilly
course
cold
coldness
contact
cool
crawly
creepy
crisp
cuddly

dab
damp
deadened
downy
dry
dull
dusty

feathery
feel
feeling
feverish
firm
flabby
flat
fluffy
flush
flushed
fondle
fumble
furry
fuzzy

gooey
grab
grasp
grainy
greasy
gritty
gummy

hairy
handle
hard
heavy
hit

hot
humid

itch

juicy
jumpy

lifeless
light
limp
lukewarm
lumpy

massage
maul
moist

numb

oily

pat
peck
pet
pinch
powdery
prickly

pull
push

rough
rub

sandy
scratch
scratchy
sharp
shiver
shivering
shivery
shudder
shuddering
shuddery
shove
silky
slap
slick
slimy
slippery
smooth
soft
solid
spongy
springy
squashy

squeeze
stiff
sticky
sting
stinging
stretchy
strike
stroke
sweaty

tag
tap
temperature
tepid
texture
thorny
tickle
ticklish
tingle
touch
tough
toughened

uneven

velvety
vibrate
vibrating

warm
warmth
wet
woolly

SOME USEFUL CLASSIFICATIONS

to touch something - brush, caress, dab, feel, grab, grasp, handle, hit, pat, pinch, rub, scratch, smooth, squeeze, strike, tag, tap, tickle

to respond to a stimulus - blush, chill, cool, flush, itch, shiver, shudder, tingle, warm

a touch - brush, caress, contact, dab, hit, pat, pinch, rub, scratch, squeeze, sting, strike, stroke, tag, tap, tickle

a feeling (as a result of being touch or affected by something) - blush, chill, coldness, feeling, flush, itch, shiver, shudder, tingle, warmth

warm or hot feeling - blushing, feverish, flushed, hot, humid, lukewarm, sweaty, warm

cool or cold feeling - chilly, cold, cool, crisp, shivering, shuddering

dry feeling - dry, dusty, hot, powdery

wet feeling - damp, humid, juicy, moist, squashy

sticky feeling - gooey, gummy, sticky, sweaty

oily feeling - greasy, oily, slimy, slippery

smooth feeling - flat, greasy, oily, sharp, silky, slick, slippery, smooth, velvety

rough feeling - bristly, coarse, dull, grainy, gritty, hairy, lumpy, rough, sandy, scratchy, uneven

soft feeling - downy, feathery, flabby, fluffy, furry, fuzzy, limp, powdery, silky, soft, spongy, squashy, velvety, woolly

hard feeling - crisp, firm, hard, solid, stiff, touch

springy feeling - alive, flabby, jumpy, shuddering, vibrating

feeling without movement - chilly, cold, dead, lifeless

unclean feeling - greasy, gritty, gummy, slimy, sticky, sweaty

uneasy or uncomfortable feeling - chilly, cold, crawly, creepy, feverish, flushed, jumpy, shivery, shuddery

unable to feel - cold, deadened, numb, toughened

responsive to touch - jumpy, ticklish

THE SENSE OF TASTE

A list of words:

acid
appetizing

biting
bitter
bland

curdled

delicious
distasteful

flavor
flavored
flavorless
flavorsome

gingery
green

high-seasoned
honeyed
hot

insipid

luscious

mellow

nauseating

palatable
peppery

ripe
rotten

salty
savor
season
seasoned
seasoning
sharp
sip
sour
spice
spiced
spicy
spoiled
stale

sugary
sweet

tainted
tang
tangy
tart
taste
tasteless
tasty

unappetizing
unflavored
unpalatable
unripe
unseasoned
untainted

vinegary

yummy

Some Useful Classifications

to taste something - savor, sip, taste

to give taste to something - flavor, season, spice

taste - flavor, savor, taste

an agent to alter taste - flavor, seasoning, spice

sweet tasting - honeyed, sugary, sweet

sour tasting - acid, curdled

sharp tasting - bitter, salty, sharp, tangy, tart, vinegary

hot or spicy tasting - biting, gingery, hot, peppery, spiced, spicy

bland tasting or tasteless - bland, flavorless, insipid, tasteless, unflavored, unpalatable, unseasoned

ripe tasting - mellow, ripe

THE SENSE OF TASTE - Some Useful Classifications (cont'd.)

unripe tasting - green, unripe

spoiled tasting - curdled, rotten, spoiled, tainted

good tasting - appetizing, delicious, flavorsome, luscious, tasty, yummy

bad tasting - biting, bitter, distasteful, nauseating, rotten, sour, spoiled, stale, tainted, tasteless, unappetizing, unpalatable, unripe, unseasoned, vinegary

having a taste - flavored, high-seasoned, seasoned, spice

THE SENSE OF SMELL

A list of words:

aroma
aromatic

bouquet

deodorant
deodorize
deodorized
deodorizer

fragrance
fragrant
fumed

incense

moldy
musty

odor
odorless

perfume
perfumed
pungent
putrid

rank
rancid
reek

scent
scented
smell
smelly
sniff
snuff
spice
spicy
stench

stink
stinky
strong-scented
strong-smelling
sweet-scented
sweet-smelling

whiff

TEACHING DIALOGUE THROUGH THE WRITING OF FABLES

Reading: INTRODUCTION TO LITERATURE: Aesop's "The Lion and the Mouse." "The Fox and the Crow," "The Hare and the Tortoise," and Thurber's "The Tortoise and the Hare."

Prewriting:

1. Brainstorm for appropriate morals for fables or provide with a selection. (See attached sheet.)
2. Write names of animals on separate cards and have each student draw a card. (This eliminates stereotyped pairings. Moreover, students enjoy the surprise. Student cluster the traits of his/her animal).
3. Writing prompt: Choose one of the morals. Then write a dialogue in play format between the two animals. The dialogue should teach the moral you've selected.

Drafting: Individuals write a narrative including parts of the dialogue and ending with the moral.

Revision. Be sure you've included:

1 Which two animals are talking?
2. Why are they talking?
3 Has at least one trait of each animal been included?
4. Does the moral fit?

Editing:

1. Use complete sentences.
2 Punctuate the dialogue correctly.
3. Start a new paragraph each time the speaker changes.
4. Write the moral at the end.

SAMPLE MORALS

Waste not; want not.
It at first you don't succeed, try again.
Anything worth having is worth waiting for.
Honesty is the best policy.
Knowledge is power.
Don't judge a book by its cover.

HOOLEY'S ZOO

moth
polar bear
snail
swan
bat
mosquito
eagle
dolphin
groundhog
porcupine
walrus
kangaroo
poodle
hippo
hyena
orangutan
rhino
worm
ant
piranha
snake
flea
tiger
woodpecker
termite
whale
anteater
parrot
stork
penguin
iguana
koala
camel
ostrich
racoon
unicorn
octopus
dinosaur
caterpillar
skunk
pelican
baboon

"The Elephant's Child" - Dialogue writing
from Just So Stories by Rudyard Kipling
printed in Adventures for Readers, Book One
California State Series

USING DIALOGUE AS A BASIS FOR CHARACTERIZATION AND STORYLINE

Objectives:

. The student will be able to write a narrative that utilizes consistent characters and interesting plot development.

. The student will be able to use dialogue effectively in a narrative to show chacterization and progression of storyline.

. The student will demonstrate his knowledge of the correct manner of punctuating dialogue by using a variety of styles of quotation.

. The student will demonstrate his understanding of tone by writing a story that is consistent with an author's work.

Pre-Writing Activities

Phase I. Dialogue

1. Read "The Elephant's Child" by Rudyard Kipling aloud as class follows along with text.
2 List characteristics of the Elephant's Child and the Bi-Colored-Python-Rock Snake on the board.
3. Discuss possible motivation for the Elephant's Child to return to meet the Bi-Colored-Python-Rock Snake.
4 Write a dialogue with a partner between the Elephant's Child and the Bi-Colored-Python-Rock Snake. This dialogue should extend the story while capturing the tone of the characters and developing a conflict to be resolved.
5. Read dialogue aloud in front of the class for a grade. (Grade based on consistent characterization; well-developed reason as to why the Elephant's Child returns; and a beginning, middle, and end to the storyline.)

Phase II: Preparation to Write a Narrative

6. Check grammar book for rules of punctuating quotations. Model each rule with examples from the story.
7. Review Guides for Writing Narration.
8. List on board alternatives for the word "said" to specify exact word meaning.

GUIDES FOR WRITING DIALOGUE

1. The narration gives information that helps the reader 'see' the action. (setting, movement, facial expression)
2. The plot is developed in an interesting manner using exposition, conflict, climax, and a conclusion.
3. Characterization is consistent and appropriate to the story.
4. The story stays consistent with the tone of Rudyard Kipling's story.
5. Dialogue is quoted in a varied manner. (Indirect quotations, direct quotations, broken quotations)
6. Quotations are correctly punctuated.

Writing Activity: First Draft

Prompt

1. Use the dialogue between the Elephant's Child and the Bi-Colored-Python-Rock Snake as the basis for a sequel to the story. Add narration to explain what the setting is like, what movement takes place, what the character's facial expression is like, and what tone of voice the speaker uses.

2 Use words and phrases that stay consistent with Kipling's style. Begin your story with this sentence:

> In the High and Far-Off Times the Elephant's Child, O Best Beloved, received a wonderful and splendicious new trunk.

Revision Process: Second Draft

1. Arrange students in small groups to read other student papers. Students use Guides for Writing Dialoue as a basis for determining best papers.
2. Model best papers as selected by Read-Around-Groups.
3. Discuss qualities that made for the best papers. (Consistent characterization, appropriate tone, interesting development of story, humor, etc.)
4. Rewrite paper in a second draft making necessary changes for improvement.

Editing Process: Final Copy

1. Work with a partner to edit spelling and punctuation, taking special care to correct errors in punctuating quotations.
2. Rewrite a final, clean copy to be turned in to the teacher for a grade.

GUIDES FOR WRITING DIALOGUE

Modern English in Action - pg. 116

1. Start a new paragraph each time a new person begins to speak.
2. Set off in quotation marks only the exact words of the speaker.
3. Capitalize the first word of a quotation.
4. Separate every direct quotation from the rest of the sentence by a comma, a question mark, or an exclamation point.
5. Place a comma, a question mark, or an exclamation point inside the quotation marks.

Example of Punctuating Quotations from "The Elephant's Child"

Indirect Quotation:

The Elephant's Child asked his tall uncle, the Giraffe, what made his skin spotty, and his tall uncle, the Giraffe, spanked him with his hard, hard hoof.

Direct Quotation:

Then the Kolokolo Biard said, with a mournful cry, "Go to the banks of the great, grey-green, greasy Limpopo River, all set about with fever trees, and find out."

Broken Quotations:

"'Scuse me," said the Elephant's Child most politely, "But have you seen such a think as a Crocodile in these promiscuous parts?"

"Have I seen a Crocodile?" said the Bi-Colored-Python-Rock Snake, in a voice of dreadful scorn. "What will you ask me next?"

Hints:

Remember to vary your sentence structure when using quotations. Alternate the manner in which you identify the speaker: at the beginning, middle, or end.

Use other words for "said" when possible. (hissed, shouted, whispered, trumpeted, sighed, cried, whimpered, laughed, etc.)

Kipling deliberately misuses and misspells some words. You may want to do the same to match the tone of the story.

WRITING PROCESS OVERVIEW

The writing process might be described as having several stages or phases, including prewriting, writing, responding, revising, editing, developing skills with the conventions of writing, evaluating, and postwriting. While the writing program should include opportunities for students to become aware of these stages and to have learning experiences in each of them, the stages should not be thought of as necessarily sequential or linear in nature. Rather, the stages are largely recursive; for example, during the writing stage students might edit for the conventions of writing (spelling, punctuation, grammar, usage) as they proceed with composing their ideas. Similarly, many will revise as they go and then revise again later after they receive responses to what they have written. In any event, it is important to keep in mind that experienced writers generate ideas before they write and that they change their ideas and generate new ones as they write. Accordingly, a major goal of a writing program is to acquaint students with the stages that experienced writers go through as they compose and refine their writing and to help students experience those stages in their own writing.

PREWRITING - THE FIRST STAGE: Prewriting is the first stage in the writing process. It includes any experience, activity, or exercise that motivates a person to write, generates material and ideas for writing, or focuses a writer's attention on a particular subject.

Suggested Prewriting Activities

1. Provide an environment conducive to prewriting activities, with adequate materials to stimulate writing activities; e.g., works of literature, magazines, posters, photographs, word games, puppets, and so forth.

2. Provide motivation for writing; e.g., displaying student work, sharing written work with other classes, holding a language arts show, and so forth.

3. Make use of a significant piece of literature as a source of discussion leading to further research and, ultimately, writing.

4. Provide time for the class to discuss the writing assignments.

5. Provide a variety of activities for gathering information; e.g., viewing films; interviewing visitors, family, friends, and school personnel; taking opinion surveys-family, friends, and school personnel; hearing stories, reading self-selected materials; and going on field trips to interesting places in the community.

6. Provide opportunities for students to interact and to discuss informally with one another their ideas and plans as they begin to write.

7. Make use of the technique of "clustering" as a means for eliciting student writing. Using this technique, the teacher writes a key word on the chalkboard and then surrounds it with other associated words that are suggested by a group of students. By drawing lines to show relationships between the words in the cluster, the students begin to develop ideas and are ready to begin writing.

8. Make use of improvisational drama and other dramatic activities, both within and outside the classroom, as motivation for writing.

9. Lead the class in a brainstorming session on an announced topic during which all student contributions are listed. Students can then select from among these and arrive at a more specific topic about which they will write.

WRITING - ONE STAGE IN THE PROCESS: An effective writing program at any level provides many opportunities for students to develop confidence and fluency, free of the sometimes paralyzing fear of making errors in their writing. In addition to developing confidence and fluency in their writing, students should have experiences with many types of writing.

WRITING TO DEVELOP FLUENCY

Writing is the facility writers have for using appropriate language and putting their thoughts on paper.

Suggested Activities To Help Students Develop Fluency

1. Write as much as they can about a given subject within a specified period of time without the pressure of competing or of being graded.

2. Keep journals or learning logs about their classroom experiences. A learning log is a student-maintained log in which the student, through writing, attempts to explain a presentation, concept, or lesson just learned. This explanation may be directed to the teacher, the writer, a close friend, an imaginary audience, or others.

3. Listen to stories and then record their thoughts about what they have heard.

4. Keep notes, journals, logs, or diaries of school experiences, such as readings, discussions, experiments, projects, and excursions. These can later by used for "writing for an audience."

5. Dictate ideas, stories, or descriptions of events to another person who records the material. This can be an easy way of producing a first draft, which the students can revise.

6. Participate in clustering activities at appropriate times.

7. Make lists of familiar objects.

8. Read extensively and analytically the works of fluent writers.

WRITING FOR AN AUDIENCE

Writers may address numerous audiences, but they are their own first audience. Writing for self is most important in helping writers discover what they believe, know, and wish to say before they write for a larger audience. Among the other audiences to whom students may wish to write are parents, other family members, classmates, friends, neighbors, and pen pals. Ultimately, students should learn to write to broader unknown audiences.

Suggested Activities To Help Students Improve Their Abilities To Write For Various Audiences

1. Select a real or imagined event (news report, sporting event, accident), and write about the event twice, each time to a different audience.
2. Write to persuade a particular person or group to agree to do something unusual.
3. Write letters to a given audience for a specific purpose (get well, complaint, letter to an editor).
4. Write about what they have learned in various subjects for audiences composed of younger students or students who are unfamiliar with the subject.
5. Interview people in the school or community, and prepare a written report of the interview for publication for a general audience.
6. Write the same message in several different forms to several different audiences.
7. Write parts of stories by creating new endings, different points of view, new characters, or additional incidents.
8. Select an audience for descriptions, vignettes, short narrations. stories, or poems; use story starters, photographs, magazine pictures, art, music, or their own journal entries as sources of motivation.
9. React to books they have read in these ways:
    a. Select a character and write a story that places him or her in a totally different setting.
    b. Write a letter to one of the characters.
    c. Have a character write a letter to the editor or a columnist.
    d. Write a report of an interview or conversation with one of the characters.

WRITING WITH PURPOSE

In addition to learning to write fluently and to address a variety of audiences, students also need to identify a specific purpose for each piece of writing.

Suggested Activities To Help Students Improve Their Abilities To Write For A Purpose

1. Compile lists of purposes for writing; e.g., to inform, to explain, to delight, to persuade.
2. Study and discuss models of various purposes for writing.
3. Identify the writers' purposes in what is read.
4. Write on the same topic with different purposes in mind.
5. Rewrite a completed piece for a new purpose.
6. Parody a piece of writing to show shift in purpose.

RESPONDING - REACTING TO WHAT WAS WRITTEN

Through a reader's response, which can occur at almost any time in the writing process, a writer makes overt contact with an audience. One effective way of providing student writers with useful audience responses is by having groups of peers provide the student writers with reactions to early drafts of their writing.

Suggested Activities Which Elicit Responses To Writing

The help students respond constructively to each other's work, teachers:

1. May conduct whole-class response sessions by using reproduced copies of the students' work or by making use of an overhead projector to examine the work. To avoid embarrassing students and possibly discouraging them from writing, the identification of each student writer can be concealed in such sessions.
2. Might provide response sheets, forms, or open-ended sentences that allow students to make written responses to each other's writing. Response sheets may call for responses by individuals, or they may contain space for several people to respond.
3. Might provide demonstrations of the group processes involved in conducting effective sessions on responding to student writing.

4. Might give students two versions of the same piece of writing, and ask them to comment on the differences.

5. Might arrange small response groups of two to five students. Encourage students to share their work by reading aloud or by exchanging papers. In this way, all members of the group will receive immediate audience reaction while they are in the process of composing.

6. Might establish a schedule of individual consultations with students regarding their writing.

7. Might employ the "Read-Around Group" procedure as a means of providing extensive and immediate responses to student writing without increasing the teachers' workload.

REVISING - RE-EXAMINING WHAT WAS WRITTEN

The response process is an essential step in helping students see their work through the eyes of others. Revision is the next step. A well planned writing program provides instruction in the techniques of revision and opportunities for students to receive responses prior to revising what they have written. It is important to remember, however, that not all writing needs to be taken through the revision stage.

Suggested Activities To Encourage Students To Revise Their Writing

1. Distribute copies of writing by peers of from published sources, and have students analyze the passages, raising as many questions as they can regarding clarity, meaning, and emphasis.

   Have students in pairs exchange their papers and indicate to each other where clarification or more information is needed.

   As a daily writing exercise, give students a general declarative sentence and ask them to turn it into a vivid paragraph by making use of concrete and sensory details.

   Have each student write about a topic for several different audiences. For example, a student might write about personal experiences for parents, a close friend, a sibling, a boss, or for the school newspaper.

   Have students choose one paragraph or section of a paper, or one paper out of several similar papers, to revise carefully prior to its evaluation.

6. Give students examples of the revisions professional writers have made of their own writing.

EDITING - REFINING WHAT WAS WRITTEN

Editing, which is the refinement stage of the writing process, is the cleaning up and correcting of a piece of writing. Editing may be divided into the following categories, which identify matters requiring attention during this refinement step of the writing process: (1) the conventions of writing (grammar, usage, capitalization, punctuation, spelling, paragraphing, and syllabication); (2) diction, that is, examining a piece of writing for appropriate, effective, and precise word choices; (3) syntax, which includes adding transitions, changing sequence structure, and correcting awkward constructions; (4) accuracy of text, which includes the checking of quotations, dates, footnotes, and tabular data; (5) proper manuscript form (margins, headings, subheads, paging); and (6) proofreading and reading the work to ensure that what is on the page is what the writer intended to say.

Suggested Activities To Teach Editing Skills To Students

1. Provide students with written standards for editing, such as a format sheet, proofreading symbols, and editing checklist, and a stylebook.
2. Help students develop, then use, an editing checklist as they edit their own and other students' papers.
3. Lead an editing session.
4. Dictate statements for students to write and punctuate.
5. Have students do sentence-combining exercises.
6. Have students work in pairs or small groups to edit each other's work.
7 Have students edit examples of writing that contain the specific types of problems that are usually corrected during the editing process.

DEVELOPING SKILL WITH THE CONVENTIONS OF WRITING

Students can best develop their skill with the conventions of writing as the need for it arises in their work, rather than according to a fixed program. One key to successful instruction in the conventions of writing is to work as much as possible with the language which students produce themselves. Various skills are best learned at particular stages of the writing process. For example, vocabulary is often expanded during prewriting activities, such as brainstorming and clustering. Decisions about usage and grammar often occur during the revision stage when writers may rearrange or combine their sentences. Typically, spelling and punctuation become important when writers proofread their papers in the editing stage of the writing process.

Suggested Activities To Help Students Develop Skill With The Conventions Of Writing

1. Diagnose students' writing skills through analytical scoring, noting everything that was done well.
2. Have lists of correct examples of specific writing skills to hand to students who have not demonstrated competency in specific skill areas.
3. Develop prewriting activities that generate vocabulary.
4. Provide spelling and punctuation checklists for students during the editing stage.
5. Categorize errors in writing so that students notice repeated errors in each category.
6. Provide practice with sentence-combining activities to illustrate sentence construction, variety, and ways of achieving economy of expression.
7. Demonstrate how changes in audience and purpose affect decisions about diction, grammar, and usage.
8. Help students make effective use of grammar and usage handbooks.

EVALUATING - JUDGING THE WRITING CONSTRUCTIVELY

Evaluation is only one aspect of the postwriting stage of the writing process; thus, it should be kept in perspective.

Suggested Activities To Enhance The Evaluation Of Students' Writing, Both Collectively And Individually

1. Give students time and instructions on how to evaluate their own writing.
2. Have an entire class assess sample papers.
3. Give students training and experience in holistic scoring.
4. Help students develop a scoring guide for a given assignment.
5. Have students keep papers in individual folders for periodic review.
6. Announce the criteria for each assignment and the purposes of evaluation.

POSTWRITING - REALIZING THE IMPORTANCE OF WRITING

Postwriting includes all the activities that teachers and students can do with a finished piece of writing. They may chart it, illustrate it, post it, publish it, mail it, or discard it. This stage in the writing process is designed to help students realize the importance of, and establish value for, their own writing.

Suggested Postwriting Activities

1. Publish student writing in class magazines, school magazines, classroom collections, and in community newspapers.
2. Have students share their writing by reading it aloud to a small group, a class, or a larger school or community audience.
3. Have students read their written scripts on local radio or cable television.
4. Have students adapt their narratives for dramatizing on radio or on the stage or for filming or videotaping.
5. Display in the school and community successful writing of students at all age and ability levels.

Have students exchange writing between classes and schools.

7. Have student response groups or editorial boards review student writing and edit it for publication.

8. Have students rewrite a piece by changing the mode, for example, from prose to poetry or drama, or from narration to exposition.

9. Have advanced bilingual students translate their work from one language to another.

10. Have students share writing about their cultural heritage with students of other cultural backgrounds.

11. Suggest that students use journals or other personal writing activities as a means of clarifying their values.

12. Have students use practical pieces of writing - job applications, resumes, letters, notes, advertising copy - in actual transactions with others.

13. Have students save their writing on topics of interest for later use as reference material for research work, family histories, or local archives

14. Recognize superior writing through writing contests, awards, and assembly programs.

15. Permit students to set aside or even discard occasional pieces of writing which they do not wish to carry through to a finished product.

Taken from Handbook for Planning an Effective Writing Program, K-12
State Department of Education, Sacramento, 1986

SUGGESTED PRE-WRITING ACTIVITIES

1. Provide an environment conducive to pre-writing activities, with adequate materials to stimulate writing activities; e.g., magazines, posters, photographs, word games, puppets, and so forth.

2. Provide motivation for writing; e.g., displaying student work, sharing written work with other classes, holding a language arts show, and so forth.

3. Provide time for the class to discuss the writing assignments.

4. Provide a variety of activities for gathering information; e.g., viewing films, interviewing visitors, family, friends, and school personnel; taking opinion surveys -- family, friends, and school personnel; sharing stories; reading self-selected materials; and going on field trips to interesting places in the community.

5. Provide opportunities for students to interact and to discuss informally with one another their ideas and plans as they begin to write.

6. Make use of the technique of "clustering" as a means for eliciting student writing. Using this technique, the teacher writes a key word on the chalkboard and then surrounds it with other associated words that are volunteered by a group of students. By drawing lines to show relationships between the words in the cluster, the students begin to develop ideas and are ready to begin writing. Further information regarding this technique can be found in BALANCING THE HEMISPHERES: BRAIN RESEARCH AND THE TEACHING OF WRITING by Mary Frances Clagget and Gabriele Lusser Rico.

7. Make use of improvisational drama and other dramatic activities, both within and outside the classroom, as motivation for writing.

8. Lead the class in a brainstorming session on an announced topic during which all student contributions are listed. Students can then select from among these and arrive at a more specific topic about which they will write.

From: HANDBOOK FOR PLANNING AN EFFECTIVE WRITING PROGRAM, California State Department of Education, 1982.

Note: See "Ways to Respond to Reading" in this Appendix.

IDEAS FOR ORGANIZING RESPONSE GROUPS

Organizing Groups

1. Be arbitrary and authoritative in setting groups.
2. Four or five in a group is a good size.
3. Put a good student in each group.
4. Put equal numbers of various ability level students in each group.
5. Keep equal numbers of boys and girls in each group as far as possible.

Basic Group Rules

1. No names. Have students put a number you assign them to identify the writer.
2. Keep talking to a minimum.
3. Do not read papers of own group except in editing stage.
4. No writing on student papers unless specifically instructed to do so in the editing stage.
5. Have students read as quickly as possible. Push them.

Process for Simple Selection of Better Papers

1. Choose group secretary.
2. Each member reads every paper.
3. Select paper that best accomplished objective set by teacher.
4. Secretary keeps notes on why paper best meets the objective.
5. Secretary passes papers to next group.
6. After papers have all been circulated through the groups, the teacher records on the board the numbers of the papers selected as better papers. Teacher circles repeat number.
7. Teacher has some of better papers read so all students can lean from them. Secretaries can be called upon to say why a paper is good.

Process for Responding to Major Compositions

1. Choose group secretary.
2. Each member reads every paper.
3. After group discussion, secretary fills out sheet which evaluates specific items.
4. Secretary passes papers to next group.
5. After papers have all been circulated through the groups, the teacher records on the board the numbers of the papers selected as better papers. Teacher circles repeat number.
6. Teacher has some of better papers read so all students can learn from them. Secretaries can be called upon to say why a paper is good.

RESPONSE/REVISION GUIDE FOR THE CAP TYPES OF WRITING

Report of Information - Student Response

1. Does the composition have a title? ____________________
2. Do you have a clear idea of the paper's topic? ____________________
3. Does the writer stay on the topic through the whole paper? ____________________
4. Is this paper organized? ____________________
5. Are there details, facts, examples that the writer used to support the topic? ____________________ Do all the details, facts, or examples relate to the composition topic? ____________________
6. Were there enough details to make the writer's message clear? ____________________
7. Did the writer interest you in reading this paper? ____________________
8. Did the paper sound finished? ____________________
9. What should the writer include, remove, or re-write to improve this composition? ____________________

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT REPONSE/REVISION GUIDE

Evaluation

1. What is the subject of the essay?
2. Explain the writer's judgement of his subject.
3. Write down the sentences in which the wrtier states the reasons for his judgement.
4. What specific examples does the writer use to illustrate his reasons?
5 What areas need more information?
6. Did any sections cause confusion? Explain.
7. Is there anything you wish to add to the paper?

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT REPONSE/REVISION GUIDE

Problem/Solution

1. Has the writer clearly defined the problem? If not, point out places where you need more information.
2. Look at the proposed solutions. Which seem to be reasonable or convincing? Which seem least reasonable or unconvincing?
3. Do the voice and tone seem appropriate for the situation?
4. What are the strongest points of this proposal?
5. What parts need additional work?

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT REPONSE/REVISION GUIDE

Autobiographical Incident/Phase

1. Does the beginning of the story capture your interest? What would be a different way to begin?

2. Is the story incomplete? Are there gaps in the narrative?

3. Are there details or parts which detract from the main focus? If yes, identify them.

4. Are there places where more detail is needed to help you picture the scene and the people?

5. Where could direct quotations and/or conversation be used to show the writer or people in the story more fully?

6. Is the ending a part of the story, or does it seem artificially tacked on?

7. Is there sufficient detail to let you know how the writer felt about the incident?

8. What do you like best about this paper?

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT REPONSE/REVISION GUIDE

Firsthand Biography Sketch

First Reading

First, read the draft just to learn about the person described in the sketch.

Tell the writer your first impressions. What interested you? What did you like best? What do you immediately remember about the person described?

Second Reading

Now, read the story more slowly a second time.

In one or two sentences, tell the writer what you learned about the character's personality.

Tell the writer what you've learned about the relationship of the writer to the character.

Were there gaps or places where you felt confused or wanted to know more about what happened?

Look again at the opening of the sketch. Does it make you want to know more about the character?

Would you suggest any changes?

When you finish the story are you satisfied that the writer came to an end, or do you feel he just stopped writing?

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT RESPONSE/REVISION GUIDE

Memoir

List the first impressions you had after reading the draft. The impressions may be words, phrases or sentences.

What person or event did the writer choose to write about?

Where in the writing would you like more information?

Where were you confused and did you need clarification?

Does the writer use descriptive words? If not, suggest some for the writer to consider. If yes, give some examples from the paper.

Does the writer use sensory detail? If not, suggest one for the writer to consider. If yes, copy an example from the paper.

Does the writer use strong verbs? If not, suggest some. If yes, copy examples.

Where might the writer use dialogue (talk) or more action?

Write the sentence or sentences where the writer shows his reaction or shows his feelings about the event or people.

Did the writer learn anything from the observatoin or reveal why it it important or significant to him? If he does not, try to write a sentence which explains the significance of the memoir.

Adapted from Writing Assessment Handbook, California Assessment Program.

STUDENT RESPONSE/REVISION GUIDE

Story

Does the story build upon some central problem or conflict? State what you think the conflict is.

Does the action of the story build interest through several well-selected events? Write down what the events are.

Are there surprises in the development of this story? Write down the moment(s) of greatest suspense.

Does the story end in a satisfying, appropriate way? Why or why not?

Do you understand the main character and why he/she acts as he does? Why does he/she act as he does? Give reasons.

Is the point of view used well chosen for this particular story? Give some reasons for the writer's choice of point of view.

Is the time of the story clear? Indicate when the story took place. Is it necessary in this story that time be identified clearly? Why or why not?

Is the place of the story identified and described? Indicate where the story took place. Is it necessary that place be identified clearly in the story? Why or why not?

Is there enough detail in the story to make it believable? Write down some detail that you feel is particularly good , good, or convincing. What further detail would you like to find?

Is every element in the story necessary to its development? If not, write down any story parts that could be omitted.

Adapted form Writing Assessment Handbook, California Assessment Program.

STUDENT RESPONSE/REVISION GUIDE

Analysis--Speculation about Effects/Causes

Does the writer describe the event he or she is speculating about clearly enough for you to understand what happened?

List one or two of his or her most precise words.

Is there anything about the event you want to understand more clearly? Ask the writer a question.

Does the writer make any statements based on misinformation? Point out any inaccurate details that may occur.

What types of information does the writer base his or her speculation upon? Identify the examples he/she gives for each type.)

historical fact
opinion of experts
common fact accepted as true
scientific fact
eyewitness facts
facts from a story
other facts

Is there a clear structure to the paper so that the ideas flow smoothly and logically? Circle the main organizational plan of the paper:

least important to most important
small to large
personal to general
concrete to abstract
spatial
using a word "hook"
large to small
general to personal
abstract to concrete
narrative

Adapted from Writing Assessment Handbook, California Assessment Program.

REVISING WITH SENTENCE COMBINING

Writing is one of the few communication processes which allows the communicator the luxury of revision. This can involve revision of thought, of structure, of style, of writing to an audience, and generally of writing to produce a certain effect on the reader. When one is transforming initial thoughts into print, ideas do not generally flow in an orderly, linear, well-planned manner. In fact, many writers need to generate ideas on paper, in the form of fragments, jottings, and disconnected sentences before they can make composing decisions that are compatible with their purpose and their audience.

Sentence combining can be an invaluable tool in the evolution of a piece of writing from prewriting to rough draft to finished product. Teaching sentence combining is not, in itself, teaching writing; rather, it is a means of increasing a writer's options in terms of fluency, form and correctness, enabling the writer to create his own style.

I have found the practice of sentence combining in my classroom to be beneficial for a vareity of reasons. If sentence combining is introduced early on in a writing class and practiced regularly, it can have a positive influence on the attitudes of writers, especially beginning writers. Generally, there is a built-in tension and pressure in the act of composing a piece of written text. This anxiety is often self-imposed by the writer who is struggling to "get it right" the first time around. Mina Shaughnessy points out in Errors and Expectations that "the practice of consciously transforming sentences from simple to complex structures. . .helps the student cope with complexity in much the same way as finger exercises in piano or bar exercises in ballet enable performers to work out specific kinds of coordination that must be virtually habitual before the performer is free to interpret or even execute a total composition."

This practice, or prewriting, not only raises the ability of student writers to manipulate language; it raises the level of confidence that student writers have in their ability to manipulate language. This releases them to generate a more fluent first draft that can be reworked and polished in the later stages of composing.

Sentence combining can enhance form and correctness as well as fluency. Sentence patterns, pronoun usage and punctuation can all be introduced and mastered through practice and problem solving. I usually begin with the first part of Charles Cooper's "An Outline for Writing Sentence Combining Problems: Noun Modifiers and Noun Substitutes." I write sample sentences such as the ones below and challenge students to combine them in as many ways as they can think of:

> The people on the boat asked us to come aboard.
> The boat was alongside.
>
> We sailed in the boat.
> The boat was the one with the blue sail.

Revising with Sentence Combining (continued)

To encourage students to experiment with language use and sentence structure, I give full credit for each variation of the initial sentences.

Once students are adept at sentence combining, I use it as a means to teach not just sentence variation and length but style. Using the literature we study as a resource, I either select or let students choose passages which they must break down from complex into kernel or base sentences. Then they must recombine them by adding their own modifiers and clauses. As they 'reconstitute" the styles of professional writers, they themselves begin to internalize elements of successful writing through imitation. The following example of stylistic sentence combining comes from Frank O'Hare's Sentencecraft:

I pulled off my shirt and pants.
I got into work clothes.
I went back to the other room to tell them SOMETHING. (AND)
I had decided to go to jail. (JOIN)

Martin Luther King, Jr.

Montag did not look back at his wife.
He went along the hall to the kitchen. (AS)
He went trembling.
He stood a long time. (WHERE)
He watched the rain. (ING)
The rain hit the windows.
He came back down the hall in the light. (BEFORE)
The light was gray.
He waited for the tremble to subside. (ING)

Ray Bradbury

After students are practiced in the sentence combining technique, I turn their attention to its use in the revision of their own prose. To begin the process, I take a section from one of my own stories which I originally wrote with short, choppy sentences, then later revised using sentence combining techniques:

His hair was dark, matted, and graying.
It was pushed back and was shiny with hair oil.
It was wavy and neatily trimmed around his ears and neck.
His dark, matted, wavy hair was shiny from hair oil
and neatly trimmed around his ears and neck.

A newspaper was on the stool next to Spence.
He picked it up after the first shot of whiskey.
He read the names of writers given by-line on the first page.
After Spence downed his first shot of whiskey, he picked up a
newspaper on the stool next to him and read the names of writers
given by-lines on the front page.

Revising with Sentence Combining (continued)

We discuss the differences between the two versions, and we point out the changes in style created by longer, more complex sentences.

To integrate sentence combining into the revision of their own writing, I have students select an earlier journal entry or freewriting exercise they are interested in revising. They find paragraphs, sentences, or sections from their writing which are short, choppy and need work. They pull these excerpts out of their papers and experiment with revising them in a variety of ways through sentence combining. Peer groups can provide valuable feedback for the author when he or she must decide which of the new variations represents the greatest improvement over the original. These selections are then inserted into the revised version of the student's writing.

In the end, perhaps the single-most important criterion in teaching writing is the amount of time students spend thinking about writing. The more students write, the more they begin to think like writers. Sentence combining is an excellent teaching tool to help students gain control and confidence over their own writing. When students write often and have confidence in themselves as writers, they begin to do more "offstage" thinking about writing, composing, and revising in their heads even before committing pen to paper. They also have more options in how to go about communicating an intended message and can consciously plan not only what they want to say but how they can best get it across. Revising, then, becomes an integral component of each stage of the writing process.

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(Excerpted, by permission, from Practical Ideas for Teaching Writing as a Process, to be published by the California State Department of Education, 1985)

______________________________ ______________________________

______________________________ ______________________________

PROOFREADING/EDITING WORKSHEET

Author's Name ______________________________

Paper's Title ______________________________

Finished Paper

______ 1. The paper adheres to the correct form:

- ______ heading
- ______ title
- ______ paragraphing indentation
- ______ margins

______ 2. The paper is neat and legible

Paragraphs

______ 1. The paper has a new paragraph for each new topic or idea.

______ 2. The paper has a new paragraph for each change of speaker which is written as a conversation.

Sentences

______ 1. Every sentence ends with a period, question mark, or exclamation point.

______ 2. Each sentence contains a subject and verb and expresses a complete thought.

______ 3. The paper has no run-on sentences or sentence fragments.

______ 4. The paper has varied sentence lengths. The longest sentence has ____________ words.

______ 5. The author has varied sentence beginnings and sentence types to avoid monotony.

______ 6. The author has capitalized the first word in each sentence.

Punctuation Within Sentences

______ 1. The author has used commas correctly.

  ______ set off non-restrictive elements with commas

  ______ after a long introductory clause

  ______ before the conjunction in a compound sentence

  ______ to separate items in a series

  ______ in dates and addresses

______ 2. The author has used quotation marks to set off a direct quotation.

______ 3. Other punctuation is correctly used.

Words

______ 1. The editor has checked the spelling of all words of which he/she is not sure.

______ 2. The editor has checked the spelling of homonyms (sound-alike words) such as there, their and they're.

______ 3. Apostrophes are correctly used in contractions and possessives.

______ 4. The author has capitalized all proper nouns.

______ 5. The author has avoided repeating the same word too many times.

Titles

______ 1. All titles have been correctly punctuated.

______ 2. The author has capitalized words in a title correctly.

____
Signature

7TH GRADE PROOFREADING/EDITING WORKSHEET

Authors Name ____________________ Paper's Title ____________________

Finished Paper

1. I have checked that the paper is neat and legible. _____
2. I have checked that the paper uses the correct form on the following items:

   _____heading _____title _____margins

   _____paragraphing/indentation
3. The following corrections need to be made in the form of this paper:

   ____

   ____
4. I have checked each word for correct spelling. The author needs to check the spelling of the following words:____________________

Sentences

1. Every sentence begins with a capital letter. _____
2. Every sentence ends with a period, question mark, or exclamation point.

   _____
3. Copy any sentence which you think has no subject or verb or complete thought. ____

   ____
4. Copy a sentence that is a run-on.____

   ____
5. The paper has varied sentence lengths. The longest sentence is (copy).

   ____

   It has _____ words.
6. Copy the sentence that you liked the best. ____________________

   ____
7. Copy a sentence that has a different beginning. ____________________

   ____

____
Signature

8TH GRADE PROOFREADING/EDITING WORKSHEET

Author's Name____________________ Paper's Title______________________

1. I have checked that the paper is neat and legible. ______

2. I have checked that the paper used the correct form on the following items:

_____ heading _____ title _____ margins

_____ paragraphing/indentation

3. The following corrections need to be made in the form of this paper:
____
____

4. I have checked each word for correct spelling. The author needs to check the spelling of the following words: _________________________

5. I have checked the paper for correct use of capital letters. The author needs to correct the use of capitals on the following words:___________
____

6. I have checked each sentence for subject/verb agreement. Copy any sentence that has an error in agreement.________________________
____

7. Copy the sentence that you like best. ______________________________
____

____
Signature

PRACTICE IN PUNCTUATION

Listen carefully as the paragraph is read aloud and punctuate it correctly.

William Tavener was a prosperous farmer he had worked hard all his life his wife was a good manager who generally saw to it that William built the necessary buildings and fences on the farm and followed her suggestions at the beginning of the story Hester Tavener sat in a rocking chair rocking violently mending socks and thinking her own thoughts William's face did not show that he noticed his wife's agitation Hester was thinking about how to get William to allow the boys to go to the circus she had her arguments all worked out and they were good ones when Hester found that William had once sneaked away from his father's farm to go to a circus she discovered that she wanted to talk to her husband about old times old friends and rowing up at the end of the story Hester felt that perhaps she had for a time lost something precious in her relationship with her husband and had now regained it that something precious was the quality of companionship

DICTATION

Dictation is a selection of one or two paragraph chosen from material the students have read. The selection should be made with an eye to special writing style, structure, or significance. The selection is introduced and read at normal speed. Words that students request are written on the board (usually words students feel they might have difficulty spelling). The selection is then read in short phrases allowing students to copy the words on every other line--this leaves room to make corrections above the inevitable errors. Nothing is repeated; students leave the line blank when they fail to recall the words dictated. Finally the passage is read again with a slight emphasis for punctuation. Next the students find the passage in their books and check their work against the original. They circle their errors and write the word or punctuation above the line. The teacher circulates to help individuals.

The original is then discussed for punctuation rules, grammatical structure, significance to the overall work, etc. Occasionally the papers are collected and scored. An error is recorded if the student failed to make the appropriate correction..

For students who become adept at dictation, paraphrasing may be taught in similar manner. The brief selection is read three times at normal speed. Students write out the deep meaning of the material. Students ehn look at the master and rank on a scale of 1-10 the accuracy of their paraphrases.

BLUNDER BINGO

Use a set of student compositions that are ready for proofreading. Hand out the papers so that no student is correcting his or her own paper. Using the bingo card suggested here or creating your own, have the students correct the compositions, circling errors that they have found and marking the type of error on the card. Check the editing of every student who calls "BINGO".

BLUNDER BINGO CARD

B	I	N	G	O
Spelling	Capital Letter	Comma		Fragment
Run-On Sentence	End Punctuation	Agreement		Spelling
Tense		Free	Heading	
	Topic Sentence	Conclusion	Sticking to the Subject	Fragment
Cliche	Comma		Non-standard English	Run-On Sentence

Burbank Unified School District
Division of Instruction

LIST FOR EXTENDED AND INDEPENDENT READING

Fiction

Alcott, Louisa M.	LITTLE WOMEN
Aldrich, Bess.	A LANTERN IN HER HAND
Anaya, Rudolfo.	BLESS ME, ULTIMA
Angelou, Maya.	I KNOW WHY THE CAGED BIRD SINGS
Amrstrong, William.	SOUNDER
Auel, Jean.	CLAN OF THE CAVE BEAR
Austen, Jane.	PRIDE AND PREJUDICE
Bagnold, Enid.	NATIONAL VELVET
Banks, Lynn Reid.	INDIAN IN THE CUPBOARD
Bennett, Jay	THE EXECUTIONER DEATHMAN DO NOT FOLLOW ME
Blume, Judy.	TIGER EYES DEENIE IGGIE'S HOUSE ARE YOU THERE GOD--IT'S ME, MARGARET
Bonham, Frank.	DURANGO STREET THE FOREVER FORMULA VIVA CHICANO
Borland, Hal.	WHEN THE LEGENDS DIE
Bridges, Sue.	ALL TOGETHER NOW
Brink, Carrie Ryrie.	CADDIE WOODLAWN
Bronte, Charlotte.	JANE EYRE
Bonte, Emily	WUTHERING HEIGHTS
Buck, Pearl S.	IMPERIAL WOMAN DRAGON SEED

Fiction (continued)

Burnett, Frances Hodgson.	THE SECRET GARDEN
Butterworth, Oliver.	THE ENORMOUS EGG FLUNKING OUT
Byars, Betsy.	THE SUMMER OF THE SWANS THE PINBALLS
Capote, Truman.	IN COLD BLOOD
Carroll, Lewis.	ALICE'S ADVENTURES IN WONDERLAND
Cather, Willa.	MY ANTONIA
Cervantes Saavedra, Miguel de.	THE ADVENTURES OF DON QUIXOTE
Childress, Alice.	A HERO AIN'T NOTHING BUT A SANDWICH
Cleary, Beverly.	DEAR MR. HENSHAW FIFTEEN HENRY HIGGINS THE LUCKIEST GIRL
Cleaver, Vera.	WHERE THE LILIES BLOOM
Collier, James.	MY BROTHER SAM IS DEAD
Conford, Ellen.	WE INTERRUPT THIS SEMESTER WITH AN IMPORTANT BULLETIN DEAR LOVEY HART
Conrad, Joseph.	LORD JIM HEART OF DARKNESS SECRET SHARER
Cooper, James.	LAST OF THE MOHICANS
Cormier, Robert.	THE CHOCOLATE WAR I AM THE CHEESE
Christie, Agatha.	MURDER ON THE ORIENT EXPRESS TEN LITTLE INDIANS
Craighead, Jean.	RIVER RATS
Crane, Stephen.	THE RED BADGE OF COURAGE

Fiction (continued)

Danziger, Paula.	THE CAT ATE MY GYM SUIT CAN YOU SUE YOUR PARENTS FOR MALPRACTICE?
Defoe, Daniel.	ROBINSON CRUSOE
DeJong, Meindert.	THE WHEEL ON THE SCHOOL
Dickens, Charles.	A TALE OF TWO CITIES OLIVER TWIST
Dicey, James.	DELIVERANCE
Dodge, Mary Mapes.	HANS BRINKER: OF THE SILVER SKATES
Donovan, John.	I'LL GET THERE, IT BETTER BE WORTH THE TRIP
Doyle, Sir Arthur Conan.	THE HOUND OF THE BASKERVILLES
DuMaurier, Daphne.	REBECCA
Duncan, Lois.	STRANGER WITH MY FACE.
Elliot, George.	SILAS MARNER
Farley, Walter.	THE BLACK STALLION
Fitzgerald, John D.	THE GREAT BRAIN
Fitzhugh, Louise.	NOBODY'S FAMILY IS GOING TO CHANGE HARRIET THE SPY
Faulkner, William	THE SOUND AND THE FURY INTRUDER IN THE DUST
Forbes, Esther.	JOHNNY TREMAIN
Forester, E.M.	A PASSAGE TO INDIA
Fox, Paula.	THE SLAVE DANCER
Gates, Doris.	BLUE WILLOW
George, Jean.	MY SIDE OF THE MOUNTAIN
Gipson, Fred.	OLD YELLER
Golding, William.	LORD OF THE FLIES

Fiction (continued)

Green, Hannah.	I NEVER PROMISED YOU A ROSE GARDEN
Griffith,	THE RUNAWAY
Guest, Judith.	ORDINARY PEOPLE
Hamilton, Virgina.	THE HOUSE OF DIES DREAR
Hansberry, Lorraine.	RAISIN IN THE SUN
Hawthorne, Nathanial	THE SCARLET LETTER THE HOUSE OF SEVEN GABLES
Hemingway, Ernest.	THE OLD MAN AND THE SEA
Henry, Marguerite.	KING OF THE WIND!
Hermes, Patricia.	NOBODY'S FAULT
Hersey, John.	A BELL FOR ADANO THE CHILD BUYER
Hinton, S.E.	TEX THAT WAS THEN, THIS IS NOW RUMBLEFISH
Holland, Isabelle.	OF LOVE AND DEATH AND OTHER JOURNEYS
Holman, Felice.	SLAKE'S LIMBO
Hunt, Irene.	NO PROMISES IN THE WIND ACROSS FIVE APRILS
Hunter, Mollie.	A SOUND OF CHARIOTS
James, Will.	SMOKY THE COWHORSE
Kerr, M. E.	GENTLEHANDS DINKY HOCKER SHOOTS SMACK
Keyes, Daniel.	FLOWERS FOR ALGERNON
Knight, Eric.	LASSIE--COME HOME.
Knowles, John.	A SEPARATE PEACE

Fiction (continued)

Konigsburg, E. L.	FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER
Krumgold, Joseph	AND NOW MIGUEL!
Lee, Harper.	TO KILL A MOCKINGBIRD
Levoy, Myron.	ALAN AND NAOMI
Lipsyte, Robert	THE CONTENDER
Llellewyn, Richard.	HOW GREEN WAS MY VALLEY
Lowry, Lois.	A SUMMER TO DIE
MacLean, Alistair.	GUNS OF NAVARONNE
Mathis, Sharon.	LISTEN FOR THE FIG TREE
Mazer, Harry.	SNOWBOUND
Maynard, Pricilla.	A SUMMER TO REMEMBER
McClosky, Robert.	HOMER PRICE
McCuller, Carson.	MEMBER OF THE WEDDING THE HEART IS A LONELY HUNTER
Melville, Herman.	BILLY BUDD MOBY DICK THE CONFIDENCE MAN
Mitchell, Margaret.	GONE WITH THE WIND
Montgomery, L.M.	ANN OF GREEN GABLES
Morey, Walter.	GENTLE BEN
Myers, Walter.	FAST SAM, COOL CLYDE
Nathan, Robert.	PORTRAIT OF JENNIE
Neufeld, John.	LISA BRIGHT AND DARK TWINK
Neville, Emily.	IT'S LIKE THIS, CAT

Fiction (continued)

O'Dell, Scott.	ISLAND OF THE BLUE DOLPHINS
O'Hara, Mary.	MY FRIEND FLICKA
Orwell, George.	1984
Paterson, Katherine.	JACOB HAVE I LOVED
Paton, Alan.	CRY THE BELOVED COUNTRY
Peck, Richard.	THE GHOST BELONGED TO ME FATHER FIGURE
Peyton, K. M.	FLAMBARDS
Pease, Howard.	JINX SHIP
Pevsner, Stella.	I'LL ALWAYS REMEMBER YOU--MAYBE
Platt, Kim	BROGGS BRAIN
Portis, Charles.	TRUE GRIT
Potok, Chaim.	THE CHOSEN
Pyle, Howard.	OTTO OF THE SILVER HAND
Raskin, Ellen.	THE WESTING GAME
Rawls, Wilson.	WHERE THE RED FERN GROWS
Reisse, Joanna	THE UPSTAIRS ROOM
Richter, Conrad.	THE LIGHT IN THE FOREST
Robertson, Keith.	HENRY REED, INC.
Saroyan, William.	THE HUMAN COMEDY
Schellie, Don.	KIDNAPPING MR. TIBBS
Scott, Sir Walter.	IVANHOE
Sebestyn, Ouida.	WORDS BY HEART

Fiction (continued)

Smith, B.A.	A TREE GROWS IN BROOKLYN
Snyder, Zilpha.	THE CHANGELING
Solzhenitsyn,Alexander.	ONE DAY IN THE LIFE OF IVAN DENISOVICH
Speare, Elizabeth G.	THE WITCH OF A BLACKBIRD POND
Sperry, Armstrong.	CALL IT COURAGE
Spykman, Elizabeth C.	A LEMON AND A STAR
Steinbeck, John.	THE RED PONY TORTILLA FLAT GRAPES OF WRATH
Stevenson, Robert Louis.	KIDNAPPED
Stewart, Mary.	NINE COACHES WAITING
Swarthout, Glendon.	BLESS THE BEASTS AND THE CHILDREN
Stoker, Bram.	DRACULA
Stowe, Harriet Beecher.	UNCLE TOM'S CABIN
Taylor, Mildred.	LET THE CIRCLE BE UNBROKEN
Thomas, Joyce Carol.	MARKED BY FIRE WATER GIRL THE GOLDEN PASTURE
Thurber, James.	MY WORLD AND WELCOME TO IT
Tolstoy, Leo.	ANNA KARENIA WAR AND PEACE
Townsend, John Rowe	TROUBLE IN THE JUNGLE
Tunis, John.	ALL-AMERICAN
Twain, Mark.	HUCKLEBERRY FINN THE PRINCE AND THE PAUPER
Uchida, Yoshiko	DESERT EXILE SAMURAI OF GOLD HILL

Fiction (continued)

VanTilburgclark,Walter	THE OX BOW INCIDENT
Voight, Cynthis.	DICEY'S SONG THE RUNNER
Wersbsa, Barbara.	THE DREAM WATCHER
White, Robb.	DEATH WATCH
Wibberly, Leonard.	THE CRIME OF MARTIN COVERLY
Wilder, Laura Ingalls.	LITTLE HOUSE IN THE BIG WOODS
Wilder, Thornton.	THE BRIDGE OF SAN LUIS REY OUR TOWN
Wolciechowska, Maia.	SHADOW OF A BULL
Wyss, Johann David.	SWISS FAMILY ROBINSON
Yep, Lawrence	DRAGON WINGS
Zindell, Paul	THE PIGMAN'S LEGACY THE UNDERTAKER'S GONE BANANAS

Fantasy and Science Fiction

Adams, Richard.	WATERSHIP DOWN
Alexander, Lloyd.	THE BOOK OF THREE
Andersen, Han Christian	THE LITTLE MERMAID
Asimov, Isaac.	FANTASTIC VOYAGE
Baum, L. Frank.	THE WIZARD OF OZ
Beagle, Peter,	THE LAST UNICORN
Bradbury, Ray.	THE MARTIAN CHRONICLES FAHRENHEIT 451
Christopher, John.	THE WHITE MOUNTAINS
Clarke, Arthur.	CHILDHOOD'S END
Cooper, Susan.	THE GREY KING
Grahame, Kenneth.	THE WIND IN THE WILLOWS
Heinlein, Robert.	STRANGER IN A STRANGE LAND
Herbert, Frank.	DUNE
Kurtz, Katherine	DERYNI RISING
LuGuin, Ursula.	A WIZARD OF EARTHSEA
McCaffrey, Anne.	DRAGONSONG
McKillip, Patricia.	THE FORGOTTEN BEASTS OF ELD
Norton, Andre.	THE BEASTMASTER
O'Brien, Robert C.	Z FOR ZACHARIAH
Rodgers, Mary	FREAKY FRIDAY
Selden, George.	THE CRICKET IN TIMES SQUARE
Shelley, Mary W.	FRANKENSTEIN
Sleater, William.	THE HOUSE OF STAIRS

Fiction (continued)

Spielberg, Steven.	CLOSE ENCOUNTERS OF THE THIRD KIND
Stewart, Mary.	THE CRYSTAL CAVE
Tolkien, J.R.R.	THE HOBBIT THE TRILOGY OF THE RING
Verne, Jules.	TWENTY-THOUSAND LEAGUES UNDER THE SEA MYSTERIOUS ISLAND AROUND THE WORLD IN 80 DAYS JOURNEY TO THE CENTER OF THE EARTH
Vonnegut, K.	SLAUGHTERHOUSE FIVE CAT'S CRADLE
Wells, H.G.	THE TIME MACHINE
White, T.H.	THE SWORD IN THE STONE
Whylie, Philip	WHEN WORLDS COLLIDE

Biography

(Adams, Samuel) Fritz,Jean	WHY DON'T YOU GET A HORSE, SAM ADAMS?
(Franklin, Benjamin) Franklin, Benjamin	AUTOBIOGRAPHY
(Gilbreth, Frank & Ernestine) Gilbreth, Frank & Ernestine	CHEAPER BY THE DOZEN
Johnson, Dorothy	BUFFALO WOMAN
(Ishi,Yahi Indian)Kroeber,Theodora	ISHI, LAST OF HIS TRIBE
(Keller, Helen) Keller,Helen	THE STORY OF MY LIFE
(Killea, Karen) Killea, Maria	KAREN
(Kinmont, Jill) Valens, E.G.	THE OTHER SIDE OF THE MOUNTAIN
(Krents, Harold) Krents, Harold	TO RACE THE WIND
(Lincoln, Abraham) Sandburg,Carl	ABE LINCOLN GROWS UP
(Lester,Julie) Lester, Julius	TO BE A SLAVE
(Moody, Ralph) Moody, Ralph	LITTLE BRITCHES
(North, Sterling) North, Sterling	RASCAL: A MEMOIR OF A BETTER ERA
(Piccolo, Brian)Morris,Jeannie	A SHORT SEASON
(Pittman, Jane) Gaines, Earnest	THE AUTOBIOGRAPHY OF MISS. JANE PITTMAN
(Reiss, Joanna) Reiss, Joanna	THE UPSTAIRS ROOM
(Lincoln, Abraham) Sandburg,Carl	ABE LINCOLN GROWN UP
(Tubman, Harriet) Petry,Ann	HARRIET TUBMAN: CONDUCTOR ON THE UNDERGROUND RAILROAD
(Wright),Orville & Wilbur) Reynolds, Quentin	THE WRIGHT BROTHERS:PIONEERS OF AMERICAN AVIATION

Non-Fiction

Adamson, Joy	BORN FREE
Brown, Dee	BURY MY HEART AT WOUNDED KNEE
Catton, B.	A STILLNESS AT APPOMATOX
Graham, Robin	THE DOVE
Herriott, James	ALL CREATURES, GREAT AND SMALL
Kennedy, John	PROFILES IN COURAGE
Read, Piers Paul	ALIVE: THE STORY OF THE ANDRES SURVIVORS

Story Collections

Akutagawa, Ryanosake.	RASHOMON AND OTHER STORIES
Angus, Dulas (ed.)	THE BEST SHORT STORIES OF THE MODERN AGE
Bradbury, Ray.	GOLDEN APPLES OF THE SUN
Benet, Stephen Vincent	THE DEVIL AND DANIEL WEBSTER AND OTHER STORIES
Crane, Milton.	FIFTY GREAT AMERICAN SHORT STORIES
Doyle, Sir Aruthur Conan	THE ADVENTURES OF THE SPECKLED BAND AND OTHER STORIES OF SHERLOCK HOLMES
Feldman, Susan (ed.)	AFRICAN MYTHS AND TALES
Goodman, Roger B. (ed.)	SEVENTY-FIVE SHORT MASTERPIECES: STORIES FROM THE WORLD'S LITERATURE
Hemingway, Ernest.	THE NICK ADAMS STORIES
Hunter,Kristin	GUESTS IN A PROMISED LAND
Lawrence, D.H.	THE COLLECTED SHORT STORIES OF D. H. LAWRENCE
Mazer, Norma Fox.	DEAR BILL, REMEMBER ME
McCullers, Carson	THE BALLAD OF THE SAD CAFE AND OTHER STORIES
Oates, Joyce Carol	WHERE ARE YOU GOING, WHERE HAVE YOU BEEN?
O'Henry	THE GIFT OF THE MAGI AND OTHER STORIES
Poe, Edgar Allen	SHORT STORIES
Salinger, J.D.	NINE STORIES

ENGLISH BOOK REPORT

1. Title: ________________________________

2. Author: ________________________________

3. Publisher: ______________________________

4. Total number of pages read: ____________________

5. In three sentences describe the setting of the story:

6. Write one paragraph describing the main character in detail:

7. Write one sentence stating the central conflict of the story:

8. Write one sentence describing the resolution of the conflict:

English Room Report (continued)

9. In five sentences, outline the plot of the story:

First:____

Second:____

Third:____

Fourth:____

Fifth: ____

10. In one sentence, state the theme of the story:

11. In one paragraph, explain in detail why you liked the story:

12. PARENT'S SIGNATURE

Please sign that your son/daughter has read this book from beginning to end for the first time within the past month before writing this book report.

________________________ ________________
Signature Date

HIGHER LEVEL THINKING BOOK REPORT QUESTIONS
REPORTS INVOLVING MORE THAN JUST INFORMATION RECALL

Select one of the topics listed below. Write a one-page essay unless the specific question indicates another kind of response.

Comprehension

1. What was the problem in the book and how was it solved?
2. Did anyone in the book do something you did not like? Why?
3. What kind of book is this? List three evidences of this.
4. What was the author's purpose or purposes in writing this book?
5. If you could continue the story, what events would you include? Why?
6. List three cause/effect relationships found in the book.
7. List the five major events in the story in the correct order.
8. Tell in your own words the beginning of the book.
9. Describe what is happening in the first illustration in the book.
10. How did the main character feel during the book?
11. What did the title have to do with the book?
12. Tell in your own words how the setting of the story made it more interesting.
13. Find and list six opinions from the book.

Application

1. Did this book remind you of anything that has happended to you? What? Why?
2. Did this book give you any new ideas about yourself? Why?
3. What would the main character be likely to do if he/she visited our classroom?
4. If you were in a problem situation like one in the book, how would you have acted? Be sure to tell what the situation is.
5. What lesson did you learn from the story?
6. Tell about a time something similar in the story happened to you or to someone you know.
7. Write a letter to a friend recommending the book.
8. Pretend you are one of the characters in the book. Write a diary about the happendings in your life for two consecutive days.
9. List the places in the book that are important. Then make up a map including these places as you imagine they may look. It may be a city map or a country map or any other kind of map.
10. What changes would have to be made if the book occurred 200 years ago?

Analysis

1. If your story happened in a foreign land, compare that land with America.
2. If your story occurred a long time ago, compare that time with today in a good paragraph. If it was a modern story, compare it with a long time ago and tell what would be different.
3. Pick one of the main characters. Think of a shape that fits that person's traits. Draw the shape. Describe the character inside the shape.

Analysis (continued)

4. Decide which parts of the book include the five W's (who, when why, where, what) and the H (how). Then write a good paragraph for a newspaper article including these facts.
5. Write a different ending to the book. Tell why you changed it.
6. Tell five ways the main character is like you.
7. Find one word that describes a character in your book very well. Give five reasons for your choice of words.
8. In a good paragraph, state the main idea of the book.
9. Compare this book with the last book you read.
10. Compare two of the characters in this book.

Synthesis

1. What part would you change in the story and why?
2. Using information from the book about one of the main characters, rewrite the ending of the book.
3. Write another short story using the same characters.
4. Name one character. Rewrite the story from this character's point of view.
5. Write a poem about this book.
6. Organize this book into three or more sections and give your own subtitle for each section.
7. Design a poster for this book.
8. Pretend you are a librarian recommending his book to someone. Write a paragraph telling what you would say.
9. Make an eight-section comic strip with captions showing the main events of the story.
10. Make a radio announcement to advertise the book. Write it out.
11. Prepare a book jacket that illustrates the kind of book as well as the story.
12. Design costumes for the characters.
13. The climax of any book or story is the exciting or interesting part. Tell what you think is the climax of the book and why.
14. Choose an interesting character from your book. Think of what his/her dislikes are, then think of a gift you would like to give him/her. Design a greeting card to go along with the gift in which you explain why you gave that gift.
15. Identify one problem in the book and give an alternate solution--one not given by the author.

Evaluation (continued)

1. Who do you think the author intended to read this book? Why?
2. If you could only save one character from the book in the event of a disaster, which one would it be and why?
3. Is the title a good one or a poor one? Why?
4. Did you like the way the story ended? Why or why not?
5. Which character in the book would you choose as a friend? Why?
6. What did you think was the most interesting part of the book and why?
7. Tell about the most exciting part of the book, being sure to give at least three reasons why you think it was exciting.
8. Begin a paragraph by completing the following sentence and then finishing the paragraph:

   "________________________________ should not read this book because ..."

REPORTS BASED ON COMPARING NOVELS/OTHER WRITING IDEAS FOR NOVELS

The following strategies are suggested to be used by the teacher when the students have completed reading the novels as a means to develop further critical thinking and evaluative skills. Probably no more than 30-45 minutes would be necessary for any one of the activities.

Students are asked to:

1. Evaluate the hardships faced by the main characters in each selection. Students may also be asked to state which hardship they feel was the most difficult to overcome.
2. Evaluate the main characters in each title in regard to the display of courage in the face of hardships. How did each character show courage in dealing with difficult situations?
3. Compare the themes (Man against Nature, Man against Himself, and Man against Man) of each title to get a clearer picture of the "big idea" in literature.
4. Write a summary of each title. The teacher may structure this assingment and require that the student write a three-sentence summary or a two-paragraph summary.
5. Select a character and write a story that places him/her in a totally different setting.
6. Write a letter to one of the characters.
7. Have a character write a letter/postcard to:
    a. you
    b. a newspaper editor
    c. another famous parallel character
8. Write a report of an interview or conversation with one of the characters.
9. Write (or create) an ad for the book. Direct it toward:
    a. a magazine or newspaper
    b. radio or T.V.

    Include artwork if possible.
10. Design stationery for one of the main characters.

REPORT ON A NOVEL

1. What is the name of the novel? Don't forget to underline it!

2. What is the name of the author?

3. In what point of view is the novel written? Give a quotation from the beginning of the novel that will substantiate your opinion.

   A. If the novel is written in thrid person point of view, tell whether or not it contain omniscience (it probably will). Then give a quotation from the novel to demonstrate the omniscience. (Be careful not to include dialogue in proving omniscience!)

   B. If the novel is written in first person point of view, identify the narrator. Tell a little bit about the narrator, but use no more than one sentence.

4. Explain the setting of the novel, including both time and place. Use not more than five sentences.

5. Who are the main characters of the novel? Write two or three sentences about each one in which you summarize the characters' main internal and external characteristics.

6. Explain in one or two sentences what data is established during the exposition of the novel.

7. Describe in one or two sentences where the complication begins.

8. Summarize the plot from the beginning of the complication to the climax in no more than five sentences.

9. What is the climax of the novel? Use not more than two sentences to explain it.

10. Tell whether the novel has a written or a mental denouncement.

    A. If the denouncement is written, summarize in one or two sentences what the author tells us during this phase of the story.

    B. If the denouncement is mental, describe in no more than two sentences what you think happens after the climax.

11. Tell whether you feel the main conflict of the novel is man vs. man, man vs. himself, man vs. society, or man vs. nature. Explain the the reason for your choice in one or two sentences.

12. What to you feel is the main theme of the novel?

13. What is the moral - or lesson we can learn from this novel?

THEME BOOK REPORT

Select one of the topics listed below and write a one-page essay on the selected topic.

1. Discuss what insights you have gained about life by reading this book.
2. Choose one quotation or passage from the book that reflects what you consider to be the main theme or idea. Then discuss the significance of the passage.
3. What do you think is the author's most important message in the book?
4. Discuss whether or not the theme of the book is relevant to present-day life.
5. Complete one of the following lines and use it as the opening sentence of an essay-style report about the theme of the book you have read:

A. The ideals ______________________ writes about in
(author's name)
______________________ have led me to think about
(name of book)
my own values. Explain.

B. One sentence (or paragraph) from ______________________
(name of book)
best sums up ______________________'s theme. It is this:
(author's name)
____
Explain.

C. I could not agree (or disagree) more with the philosophy expressed
by ______________________ in
(author or main character)
______________________. Explain.
(name of book)

CHARACTER BOOK REPORT

Select one of the topics listed below and write a one-page essay.

1. Think about the most interesting main character in the book. Does that character change or grow? What causes the change? Is it a positive or negative change?

2. Why do you think the main characters behave as they do? Give examples from the book to support your views.

3. What are the main characters' moral standards? What would they be likely to do in certain real-life situation you have been in?

4. Discuss whether the main characters, or the minor characters, are believable. Have you ever met people like them in your own life? Discuss similarities between these fictional characters and people you know.

5. Think about a character from the book and the most significant thing he or she does. Then discuss what you think the character's motivation was for behaving that way.

6. Complete one of the following lines about a character, and use this sentence as the first line of an essay about that character:

   A. Faced with the same conflict as ______________________________,
   (name of character)
   I would have behaved differently. Explain.

   B. If I had a chance to meet ______________________________,
   (name of character)
   face to face, I would want to know why:
   ____.

   C. The main character of ______________________________ is the
   (name of novel)
   kind of person who ______________________________.
   Give evidence (reasons) to support your statement.

List the Book Title, Author, Publishing Company, Copyright Date, and Number of Pages.
Length of report should be 2 to 5 pages.

BIOGRAPHY AND AUTOBIOGRAPHY BOOK REPORTS

CHOOSE ANY 8 TO ANSWER.

ESSAY-STYLE WRITING TOPICS:

1.★ Why is the subject of the biography or autobiography worthy of being written or read about?

2★ What are the subject's most notable achievements?

3.★ What were the subject's early goals and ideals? Did he or she succeed in reaching them?

4.★ Discuss the specific influences of the subject's family, education, friends, society, social position, and religion on his or her life.

5.★ Explain what contributions the subject of the biography or autobiography made to society, politics, art, sports, or his or her area of expertise.

6.★ What is the subject's most memorable quotation or speech? Show how the subject's actions or ideals are exemplified in that quotation.

7. ★ In an anecdote, describe an incident that shows an *unexpected* side to the subject's personality.

8. ★ In an anecdote, describe an incident that shows a *typical* trait of the subject.

9. ★ What setbacks did the subject experience that formed his or her character? How did the subject deal with these setbacks?

10.★ What were the major turning points in the subject's life? How did the subject behave at these times?

11.★ What was the subject's greatest strength? Greatest weakness? Compare these two sides of the subject's character.

12.★ What was the subject's single greatest achievement? Failure? Compare these two events.

13.★ From reading the introduction or preface to the biography, why do you think the author chose to write about the subject? What were the author's special qualifications and sources? Do you think the author was objective and fair in writing about the subject?

ACTIVITIES: EXTRA CREDIT

★ Choose one main incident from the biography you read. Then read other accounts of that event in other biographies, or in magazine and newspaper articles from that period. Then write a report in which you discuss how accurately the author of the book you read described the incident.

★ Prepare a time line of the major events in the subject's life, writing a short paragraph next to the major entries.

★ Write a *Who's Who?* account of the subject of the biography or autobiography you read. Go to your local or school library to read up on the style and content of a typical *Who's Who?* entry.

★ Write an obituary of the person you read about based on the information in the biography.

★ Make up a set of tough questions you might ask the subject if he or she were to be interviewed on *Meet the Press, Face the Nation*, or *60 Minutes*.

Play Reports should be on books of 2 or more plays by 1 author. Report on EACH play separately.

BOOK REPORTS ABOUT PLAYS

ANSWER EACH QUESTION.

ESSAY-STYLE WRITING TOPICS:

1.★ What is the main conflict of the play? How is the conflict resolved?

2.★ What is the main theme or message of the play? Does a character state the theme, or does the reader have to figure out what the theme is from many different elements in the play?

3★ Describe the most important scene in the play and the reasons for its significance.

4.★ Quote the most memorable line or lines in the play and discuss why they are important.

5.★ In a play, you only learn about the characters from their lines and from what other characters say about them. Write a short character sketch for two of the main characters based on what you learn from them in the play *and* what you imagine them to be like outside the play.

ACTIVITIES: EXTRA CREDIT

★ If the ending of the play you read is in any way unsatisfactory, change the last scene or add a new one to change the outcome of the play.

★ Rewrite the play as a short story.

★ Write a new character into one of the play's scenes.

NONFICTION BOOK REPORTS

ANSWER EACH QUESTION.

ESSAY-STYLE WRITING TOPICS:

1. ★ What was the author's purpose in writing this book and your reasons for reading it? Did the author succeed in his effort and you in yours?

2.★ Name five important facts you discovered in the book and the reasons you think they are important.

3.★ If the book is a "how-to" or "self-help" book, do you think the advice was worthwhile? Give reasons for your answers.

4.★ What are the main points that the author makes in the book?

5★ Complete these statements and use one of them as an introductory sentence in a report:

1. The kind of reader who would appreciate ______________ (name of book) is someone who ______________ ______________.

2. One startling fact I learned from reading ______________ (name of book) is ______________ ______________.

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EXTRA CREDIT PROJECT

An extra credit project may be added to any book report to help bring up your grade. You should do one if you're going for an "A" grade; just attach it to your book report. Some project ideas:

1. Write a plot outline for a sequel to the book.
2. Make a collage of people, scenes and objects from the book, including the book title. You may use original drawings or magaine cut-outs, etc.
3. Design an interesting and appropriate book jacket for the book (front and back cover). You may use orignal drawings, magazine cut-outs or whatever.
4. Create a puzzle (with answer key) of characters, objects, etc. from the book.
5. Rewrite the ending of the book and change it.
6. Make an original chart of something appropriate from the book (perhaps a chart with drawings showing the main characters from a story and describing each, also, stating their relationship to each other; or a chart showing the advantages and disadvantages of training different kinds of dogs, etc.).
7. Write a poem that either relates to the book or story in some way or that tells the ballad of the story's events. Or write an original song that a character might sing, relecting his or hers problems, feelings, etc.
8. Depict a character costume, important object, scene (setting), or advertising poster for the book either in a drawing or some other art form.
9. Make an original map that relates to the story.
10. Get additional information from the library and write a brief biography of the author or real person from the book.
11. Tell basically how you would produce this book as a film, who would star, where and when it would be set, any major changes you'd make in the book and why.
12. Make a list of fifteen or more new vocabulary words from the book. Tell the page number; quote a reasonable amount of the sentence; then write the definition of each word.
13. If you read a classic, tell what qualities the book has that may explain why it has endured through time and around the world as a great work.

Extra Credit Projects (continued)

14. Make up a game based on the plot.

15. Make up a newspaper front page with news articles based on events from the story.

16. Make up a test based on the book.

17. Write a news article based on some important event from the book.

18. Make up a new character, setting, or object that you think would be interesting to have appear in a sequel to this book. Either show it in a drawing or describe it in detail.

19. Tell what professions might benefit from having its members read this book and why. Also, tell what hobbies might benefit from having its practitioners read this book.

20. Write a short script for a T.V. show using facts and details; or an episode from your book as part of the plot. It could be a game show such as "Wheel of Fortune" with book details (a quote, characters, etc,) or it could be sitcom style format like "Family Ties" (only yours would be "The Huck Finn Show"). It could also be serious drama: you could even have a major character from your book guest star on "Miami Vice" or present a scientific hour of "Nova".

21. Create a poster-sized ad for your book (such as the double-spread ads you sometimes see for movies in the newspaper). Include MANY fictional quotes from reviews in make-believe or real periodicals, and give information about the book in the quoted reviews.

22. Rewrite a critical scene from a novel in the form of a play, or vice-a-versa. Or write a new chapter of needed information for a non-fiction books.

23. Using Bloom's Taxonomy, make up and answer one or two questions at each level of thinking that pertain to your book.

ORAL COMPOSITION

In order to show that oral communication provides the basis for written communication, students should have extensive practice in oral composition.

1. Role playing (e.g., interviews for jobs).
2. Using pictures for description.
3. One student gives directions for the others to follow.
4. Back-to-back puzzle--students are seated back-to-back. Student A is given the assembled puzzle; Student B is given the unassembled pieces. Student A gives directions to Student B for assembling the puzzle. (See p. 3)
5. Back-to-back film watching--one student watches the film and describes it to the other, who is not watching it.
6. Twenty Questions: The class versus the teacher or one student. An object is selected - it may be displayed, kept hidden, or referred to. Students ask yes/no questions to determine the identity of the object or its purpose, etc.
7. What's My Line?: Students question one classmate in an attempt to determine the occupation of which he is thinking. Variations can include characters from literature, etc.
8. To Tell the Truth: Students question a panel of three classmates to determine who is telling the truth. May be used for book reports, vocabulary definitions, spelling, etc.
9. Students list adjectives descriptive of an animal, object, etc. Class tries to guess what is being described from the list (may be used for writing).
10. Each student prepares a commercial with props for a product of his own invention. (This may also be used as a writing assignment.) Variations include commercials for novels, stories, etc.
11. Each student thinks of a well-known personality (character in a story, etc.) and prepares a series of four clues, each clue easier than the preceding one. The student who first names the personality goes to the front of the room and gives his clues.

STUDY SKILLS (NOTETAKING, OUTLINING, PREVIEWING, SQ3R)

Note to the Teacher

Although this unit is designed specifically for students in grades 7 and 8, it can be easily adapted for use in grades 6 or 9. The materials can be presented sequentially, or you may want to use the individual study sheets to meet the particular needs and abilities of your students. The study sheets are highly adaptable and contain an element of timelessness. The materials are also suitable for use with most other content areas.

Provide each student with copies of the five study sheets and study plan activity sheet by duplicating them on a photocopying machine. A Thermofax machine can be used to make a master for duplicating purposes.

Background

Research in the field of study skills has determined that efficient study results in student confidence and improved grade scores. In the 1920s, concern with study skills was an outgrowth of student failure in college level courses. Initially, study skills were designed for and taught in remedial situations.

Since the 1940s, attention has been focused on the needs of *all* students to acquire and use study skill techniques. Continued research has brought about the development of techniques that even the best students can utilize. One skill is the formula: SQ3R (Survey, Question, Read, Recite, Review). Since its introduction, SQ3R has been presented in most textbooks that cover study skills. The formula has been used by students of all ages and abilities as a means to accomplish study.

Since studying is an individual task that demands self-motivation and discipline from the involved student, each student develops his/her own style of study as required by his/her needs and abilities. Each student must also examine his/her utilization of time and space classified as study habits.

In the areas of Literature, Social Studies, and Science in particular, students are expected to absorb more knowledge than was presented 50, 20, or even 10 years ago. These expanding spheres of knowledge increase the need for more efficient planning and more effective studying on each student's part.

Concepts to be Developed

- Study skills and habits provide techniques to improve grades and make studying more efficient.
- Study skills are effective in all disciplines.
- The discipline of study skills will last a lifetime.
- Study skills build confidence, thus improving self image.

Step 1. Introduce the Topic

Explain to students that each of them are known by many names. They may be called: son, daughter, grandchild, friend, babysitter, athlete, etc. Ask: *What are you called when you work in a classroom? Elicit: student.* Discuss why they are called students. (Because they are in school to study and learn.) Explain that the dictionary definition of the word *student* is "one who attends school and makes a study of something." The word itself is a derivation of the Latin *studere*, meaning *to study. Ask: Why do you study?* Conclude that students *study to learn.* Explain that before they can do that, they must *learn to study.*

Motivate and encourage students by telling them that a new school year is beginning. Their past grades and performances are behind them and they are starting off with "fresh slates." Tell them that they can improve their school work this year and that you are going to help them by starting them off with the proper study skills that will assist them in all of their subjects.

Step 2. Open Discussion

Explain to students that success in school is a partnership shared by teachers, students and parents. Ask: *What is the teacher's role in this partnership?* (to impart knowledge) *What is the student's role?* (to study and learn) *What is the parent's role?* (answers will vary) *Why do you think homework is an important part of your total school work? Why might some students consider homework a tedious task?* (They do not have the skills to study on their own.) Draw a comparison by asking: *What would happen if you tried to bake a cake, assemble a bicycle or knit a sweater without directions or specific patterns? How can this be compared to studying or preparing assignments without a plan? How could a plan for study help you to improve your in-and-out of school study? Why would you use such a plan if it was available to you?* Stress that the plans you are going to share with them teach and explain specific study skills that each student can adapt to suit his/her study purposes.

Step 3. Study Masters

Study Sheet 1
(Pre and Post Survey)

Purposes

- To impart to students a desire to improve study skills and habits.
- To stress the importance of *determining a problem before attempting to solve it.*
- To give a realistic overview of study habits with the intention of improving them.

Directions

Explain to students that an inventory is the taking stock of things that are on hand. Storekeepers take inventories of the products they sell to determine those products that need reordering. Students must take inventories of their present study patterns before they can determine the exact skills and habits they need to improve or learn. Explain that this particular study sheet is for each student's personal benefit *only*. Most desirably, you should not see the finished product.

Follow-on

Once students have completed the study sheets, direct them to note how many checks are in the *Always* column. Explain that these checks spotlight study habits that are good. The checks in the *Sometimes* column determine study habits that need a degree of improvement for consistency. Those checks in the *Never* column point out the specific study habits that are lacking and need direct improvement.

Instruct each student to keep a separate *Study Skills* notebook and to attach the study habits inventory to the inside cover of the notebook. Once a week, each student should recheck the inventory to see where improvements are being made. Initially, you might need to remind students to do this until the task itself becomes a weekly work habit.

Study Plan Activity Sheet

Purposes

- To encourage students to organize time so as to fulfill all school and personal obligations.
- To learn the value of a plan in preparation for both long and short range study.
- To enlist the assistance of parents or guardians in the encouragement of study skills.

Directions

Pass out study plan sheets to students. Have them mark the name of the month and the dates on the calendar. Then, ask each student to note the times and dates of personal obligations on the calendar (club meetings, personal appointments, sports practices, family affairs, music or dance lessons, etc.). If they are known, students can mark the due-dates for long-range school assignments. Instruct them to keep the calendar current by adding assignments as they are assigned. Have students look over their calendars and conclude that, because of various obligations, there may be no locked-in time for daily study. Home study times will vary from day to day and week to week.

Instruct students to share their study plan with their parents or guardians. If posted in their homes, the plans will serve as a reminder of work finished or yet to be completed.

Follow-on

Duplicate this study plan at the beginning of each month. As students move from one month to another, remind them to keep careful track of overlapping assignments. Remind them to write in obligations and to fill in assignments as they are handed out. Encourage students to circle boldly or underline tasks as they are accomplished and to share their accomplishments with parents or guardians.

Study Sheet 2 (Notetaking)

Purpose

- To establish the process of notetaking as an important part of total study skills.

Directions

Ask: If someone invited you to a party, why might you write down the time and place of the party? Explain that this same process of noting dates, times and facts is an important part of study. It is called *notetaking*. Stress the fact that careful notetaking while reading assignments leads to recall and easy access to information when studying for quizzes and tests.

Follow-on

Have each student include this study sheet in his/her *Study Skills* notebook. As an in-class assignment, have each student clip a short (no more than three-paragraph) article from a newspaper or magazine. Have students exchange articles, take notes on them and give short oral reports from their notes.

Study Sheet 3 (Outlining)

Purposes

- To establish the value of outlining as an important study skill.
- To teach and give practice in outlining.

Directions

Ask: What do you think of when you think of the word, "outline?" Some students might think of the darker shades around a drawing. Others might think of a skyline or a line that marks the outer limits of a border or figure. Explain that the outline of a piece of written material is the *framework* or *skeleton* of the material. It is the important facts on which the material has been built. Explain further that the skill of outlining will help students to organize their study notes and help them to better understand required reading.

Follow-on

Since the skill of outlining not only helps students to study but also helps them to organize materials for written reports, assign a written report (related to subject content concerning either a selection of literature or a chapter of a book). Require students to hand in outlines of their reports. Once outlines are written and checked, final reports can be written.

Study Sheet 4 (Previewing)

Purpose

- To help students read more effectively by previewing materials. Previewing places clues in the mind that reading solves.

Directions

Ask: What value do previews of movies, TV shows, records or concerts have for you? (Discuss the varied answers.) Ask students if they are able to identify a song by listening to the first few notes of the song. Most will answer positively. Explain that this skill is, in fact, previewing in reverse. Small bits of information help to recall larger parts of the information.

Follow-on

As a classroom assignment, choose a selection from a resource book or a textbook. Give students an opportunity to preview the selection by using the preview tips on the study sheet. Once the previewing is completed, discuss the general topic of the selection.

Study Sheet 5 (SQ3R)

Purposes

- To introduce a proven method of study.
- To offer suggestions as to how and when the method may be used.

Directions

Display the wall poster in a prominent place in the classroom. Ask students if they know the meaning of the following initials: JFK, TV, CBS, MTV, ATT. Explain that SQ3R is the shortened name for a specific method of study. Carefully read (and explain as you go along) the study sheet to the students. Use the wall poster for reinforcement of the method.

Follow-on

When assigning classroom reading or study assignments, encourage students to use the SQ3R method to study. Study notes can be written in their *Study Skills* notebooks for you to check.

Additional Activities

Study Buddies

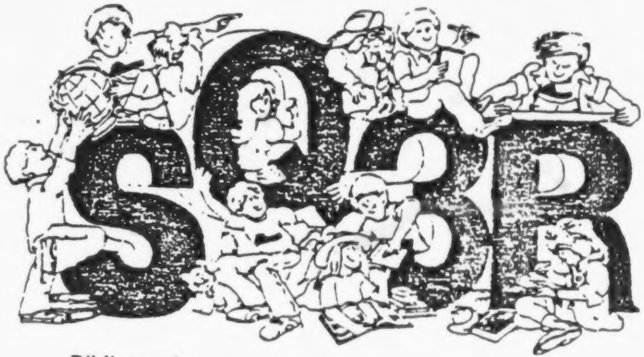
Set up a *Study Buddy* system in your classroom. Students should exchange telephone numbers with one or more class members. Study buddies will be available to give assignments to students who are absent. Students can extend the function of the buddy system by reviewing assignments by telephone or by quizzing each other on materials that must be learned.

Sharing Study Skills

Many of your students have devised original study skills that can be used effectively by others. For example: One student taped her vocabulary words and played them on a cassette recorder so that she could test herself. The result? She did not need to depend on another person to question her and as a bonus, she had a complete recording to use when studying for major tests. Invite students to share their study tips with the other members of the class. You'll be surprised at how many sound study skills they have "invented."

Subject Folders

Provide construction paper to the students so that they can make folders for each of their school subjects. Instruct students to use the folders to hold all quiz or test papers. Suggest that study does not end once a test is taken. Students should correct all tests and quizzes and use them as study guides for midterm or final exams.



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STUDY SHEET 1

Pre and Post Survey

How Do You Rate In Study Habits?

. . .Taking an inventory will help you to find out. Your special inventory will point out your good study habits and serve as a master plan to improve on poor study habits.

This survey is NOT a test. It has no score and you will not be graded. Answer the questions truthfully by placing a check in the appropriate column. Discover how many good study habits you have. Chances are . . . you'll surprise yourself!

Study Habits Inventory

	Always	Sometimes	Never
Before I study, I:			
1. make sure I have enough energy to do the job right.	☐	☐	☐
2. keep an assignment book for homework instructions.	☐	☐	☐
3. make sure I have enough sleep at night.	☐	☐	☐
4. keep a daily study plan.	☐	☐	☐
When studying, I:			
1. work in a reasonably quiet room.	☐	☐	☐
2. have the materials I need (books, class notes, pencils, assignments, etc.).	☐	☐	☐
3. find a place with good lighting, a desk and chair.	☐	☐	☐
4. work without interruptions such as the telephone or friends visiting.	☐	☐	☐
5. take a break for at least five minutes for every half to one hour of study.	☐	☐	☐
6. start my assignments quickly and without trouble.	☐	☐	☐
7. work steadily without daydreaming.	☐	☐	☐
8. have a method of study.	☐	☐	☐
9. plan to complete and hand in my assignments on time.	☐	☐	☐
10. prepare for a test a few days before I take it.	☐	☐	☐
11. check over quiz papers or pre-tests for errors.	☐	☐	☐
12. keep a dictionary available to check spelling errors or word meanings.	☐	☐	☐
13. skim through a chapter of a book before I read and study it.	☐	☐	☐
14. reward myself after study by allowing time for exercise or social activities.	☐	☐	☐

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STUDY SHEET 2

Notetaking

Take Notes from What You Read

If you've never taken notes, you may think of it as an awesome task. However, notetaking is an important part of reading and studying. It is not difficult when you decide *what* you're searching for in your reading.

Practice 1. Important Parts of a Sentence

Every sentence has *key* words. They are the words that unlock the meaning of the sentence. Underline the key words in each sentence below. The first one is done for you.

1. Get a great start in the morning by starting your day with a hot breakfast like pancakes and sausages.
2. The hockey game went into overtime when the tying goal was scored as the buzzer sounded.
3. Some people believe that the story about George Washington chopping down a cherry tree is not true.
4. Computers are becoming an important part of everyone's life—in school, at home and in business.
5. Study skills help you to get organized, making you more efficient with your time and energy.

Notetaking: Ten Steps to Success

Taking notes is a simple way of finding the main ideas and key words in what you are reading. Follow the rules below to get started on successful notetaking.

1. *Read* the whole selection or paragraph.
2. *Identify* the main ideas.
3. *Note* specific names, dates and words that are printed in different type.
4. *Take notes* in your own words.
5. Keep your notes *short*.
6. *Pay attention* to **dark type** at the head of a paragraph.
7. *Use subtitles* to emphasize important ideas.
8. *Copy* important quotations and phrases exactly as they are printed.
9. *Develop* your own abbreviations for words. (Example: *sd* = *said*)
10. *Keep* your notes in a special notebook.

Practice 2. Using Notetaking Skills

Carefully read the following paragraph. Underline the key words in the paragraph.

When you think of the word, *breakfast*, you might realize why many nutritionists consider this the most important meal of the day. The word itself is made up of two words—*break* and *fast*. They tell just what breakfast is. It is a meal that breaks the fast (time without food) after sleep. In fact, breakfast is the meal you eat after going the longest time in the day without food. If you think of food as the "fuel" that keeps your body running, then you understand why a hot, nutritious breakfast is sure to give you a **great start** for a great day.

Keep Going! Use the back of this sheet to write notes. Use short phrases and sentences. Remember, use the words you have underlined as a guide.

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STUDY SHEET 3

Outlining

Outline What You Read

Once you read and take notes, you'll need to organize the data for better understanding. Do this with outlining! An outline can be described as the *skeleton* of a piece of written work. This skeleton contains only main points and necessary details.

The outline form has a pattern to follow.
Here it is:

- Start with the title of the work.
- Use a Roman numeral (I, II, etc.) for each main idea.
- Use a capital letter (A, B, etc.) for each detail.
- Use numbers (1, 2, etc.) for each sub-detail. *At least two items must be included in a list of sub-details.*
- Capitalize the first word in each sentence or phrase.

Note: The information contained in an outline may be expressed in a word, phrase or sentence.

TITLE
I. Main Idea
    A. Detail
        1. Sub-detail
        2. Sub-detail
II. Main Idea
    A. Detail
    B. Detail

Practice 1. Completing Outlines

Complete the following outlines by using the information given.

Write the Main Idea

FOOD SOURCES
I. ______
    A. Vegetables
    B. Grains
    C. Fruits
II. ______
    A. Beef
    B. Pork
    C. Veal
    D. Poultry

Animals
Plants

Write the Correct Details

MAJOR FOOD GROUPS
I. Dairy
    A. ______
    B. ______
    C. ______
II. Breads/Cereals/Grains
    A. ______
    B. ______
    C. ______
III. Fruits/Vegetables
    A. ______
    B. ______
    C. ______
IV. Meat
    A. ______
    B. ______
    C. ______

Sausage
Ice Cream
Potatoes
Fish
Milk
Pasta
Yogurt
Pancakes
Strawberries
Chicken
Whole Wheat Bread
Broccoli

Outline the Following

It's a fact that your body requires food. Foods give you the nutrients your body needs to grow and stay healthy. A balanced diet provides all the nutrients in the right amounts.

Is your body getting enough nutrients? Answer "Yes!" if you eat a variety of foods from the *Basic Four Food Groups* every day. These food groups are: Breads/Cereals/Grains Group, Meat Group, Dairy Group and Fruits/Vegetables Group.

When you eat is just as important as what you eat. It is particularly important to start off every day with a nourishing breakfast. People who don't eat breakfast often feel tired in the middle of the morning. A good breakfast helps to give you energy, starting off a day at peak performance.

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STUDY SHEET 4

Previewing

Preview What You Read

Before you read a book, a magazine or newspaper, do you look over the headlines, pictures, and titles? If you do, you have a headstart on an important skill — *previewing.*

To preview means *to see before*. This skill can be used for most any kind of reading. It gives you a general idea of what you will read in an entire or whole selection.

Use the following tips to help you to preview your reading:

1. Read the title of the book, chapter or article.
2. Read the author's name.
3. Read the introductory or first pargraph.
4. Read all the headings.
5. Read the first sentence under each heading.
6. Look at all pictures, graphs, charts and words that are underlined or printed in different type.
7. Read the last paragraph, summary, or conclusion.

Practice 1. Preview a Textbook Chapter

Select a chapter in one of your textbooks. Answer the following questions.

1. What is the title?
2. Who is the author?
3. What is the main topic (or title) of the chapter you have selected?
4. Are their any headings that are printed in dark type? List them.
5. Are there any pictures, charts, graphs or underlined words? List them.
6. What did you read in the last paragraph, summary or conclusion?

Practice 2. Preview an Article

Preview the following article. On the back of this sheet, write what previewing has told you about the article.

Old Sayings Ring True

Have you ever heard anyone say, *"Too many cooks spoil the broth?"* You probably have. It is a familiar old saying. Other old sayings tell us that *"a stitch in time saves nine"* and that *"a bird in the hand is worth two in the bush."* If you think about what the sayings mean, you will find them to be true.

The Start of a Saying

Some sayings start with stories. An old fable tells about a milkmaid who is carrying milk to the market. She dreams of selling the milk and getting money to buy hens. She dreams of the hens laying eggs and the eggs hatching into chicks. She counts the number of chicks she will have. Then she dreams of selling the chicks and making more money. She dreams of using the money to buy a dress.

Her dreams make her so happy she starts to rush to the market. She trips on a stone and her milk spills. From this fable, we get the saying, *"Don't count your chickens before they hatch!"*

Sayings for Students

One old saying tells us that . . . *"anything worth having is worth working for."* What does this saying tell students? It tells them that if success in school is important, it is worth working for. Good study skills make school work easier.

Most study skills are simple to learn. Some are short cuts. They help students to study in less time. But students must do more than learn study skills. They must practice them . . . over and over again. If they do, they will find that another old saying is true. That saying is, *"Practice makes perfect!"*

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STUDY SHEET 5

SQ3R

Use a Study Plan

When you are assigned a reading in one of your textbooks, that is what you do: you READ the assignment. But, do you study it? You should, because you are expected to remember what you have read.

To read is not to study;
But to study is to read!

To read and then study calls for a plan. One plan has a strange-sounding name. It is *SQ3R* (Survey, Question, Read, Recite, and Review). Here's how it works:

SURVEY	This part of the plan is like previewing. Look over the material. Find the main idea by reading titles, subtitles, captions, and the summary. Look at all pictures, charts, or graphs.
QUESTION	Turn all titles and subtitles into questions. Ask yourself the questions.
READ	Try to find the answers to your questions. Take notes on the answers.
RECITE	Say (aloud or silent) the answers to your questions.
REVIEW	Go over the material at once. Look at your notes if you need to. Try to remember all of the answers without using your notes.

That's all there is to this plan. It is simple to remember. But it will help you to study better!

Practice: Learning a Study Plan

Circle the correct answer to each question.

1. SQ3R is a method of ______________________.
   reading   studying   notetaking

2. There are ____________ steps in the SQ3R method.
   four   five   seven

3. The first part of the SQ3R method is like __________.
   previewing   outlining   reading

4. The 3R's in the method stand for read, recite, and ______________________.
   recall   rename   review

5. In the third step of SQ3R, you read to ____________.
   ask questions   answer questions   memorize

Adaptation of "Steps in the SQ3R Method" from EFFECTIVE STUDY, 4th Edition by Francis P. Robinson
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S	M	T	W	T	F	S

Keep a Study Plan

The best way to *be prepared* is to *plan ahead*. This is called *being organized*. Keeping a study plan will help you to be organized and prepared. Use the calendar above to plan your weekly and monthly study. Here's how:

WRITE IN:

- the *time* you plan to study each day.
- the *assignment* you plan to do.
- the times you need for other important activities (you may need to adjust your study time from day to day).

MARK:

- *due dates* for each assignment.
- *test dates* in your own special way (stars, circles, asterisks, red ink).

CHECK:

- your study plan daily until it becomes routine.
- off each assignment as it is completed.

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TESTWISENESS

METHODS TO IMPROVE TEST SCORES

Student Behavior

Remind students to:

- read directions carefully
- do easy items first, then return to the more difficult ones as time permits
- make an educated guess (no penalty for guessing)
- get a good night's rest
- don't spend too much time on any one question

Teacher/Test Administrator Behavior

- be well organized and familiar with the test
- provide a quiet, comfortable, and familiar setting for the testing
- use a "Do Not Disturb" sign
- let the students know that you believe in the importance and purpose of the testing
- prior to the testing, teach the meanings of key words (see attached article for a list of key words)
- stress vocabulary building (especially prefixes and roots)
- familiarize students with the format of the standardized tests by using it in your classroom tests (e.g. vertical and horizontal math problems)

Administrator Behavior

- have testing schedule organized well ahead of time and posted
- give a pep talk to students regarding:
  - importance of testing
  - purpose
  - content areas to be tested
  - length of test
  - date, time, location of testing
  - materials (if any) to bring
  - make-up tests
- send letter home to parents stressing what they can do to help prepare their children for testing.

Assessment Supplement for Teachers

This supplement to CAPTRENDS is designed for easy reproduction and distribution to teachers. PLEASE SHARE IT!

Testwiseness: An Important Ingredient in Assessing Student Performance

Testwiseness is a term that's been coined to describe how good a student is at taking tests. This capacity is independent of the student's knowledge of the subject matter being tested.

Examples of lack of testwiseness abound. Many students do not read directions carefully or misread directions. Few students realize that guessing is almost always to their advantage, even when there is a penalty for guessing. Some may think that with a multiple-choice question you don't need to read all the possible choices before answering.

Research shows that, in general, testwiseness produces a small but consistent difference in favor of students who are testwise. Given comparable knowledge and skills in the subject area, testwise students tend to score a little higher than those who are not testwise.

Research demonstrates that testwiseness consistently improves test performance.

It is neither possible nor desirable to take testwiseness away from students who already have it. On the other hand, it is both possible and desirable to teach testwiseness to those who lack it (Mehrens and Lehmann, p. 336). The goal of teaching testwiseness is to help eliminate extraneous factors which might get in the way of students demonstrating what they know. It is *not* to make students look better than they really are.

There are several things a teacher can do to prepare students for testing. Let's consider these strategies individually.

Preparing Students

In preparing students for tests, several major points are noteworthy:

1. Prior to any testing, teachers should make sure that their students understand key words and phrases often used in directions and questions. As pointed out in a recent testwiseness project (Michigan State Board of Education), some students may not know the meaning of

according to the author
according to the passage
always
best
chiefly
(one may) conclude that
highest
implied
inferred
least
lowest
(the) main idea (is)
mainly
maximum
minimum
most
nearly
never
only
or
sometimes

Also many students may not be aware that "always," "never," and "only" are words which often make a statement or a distractor false.

2. A significant portion of performances on standardized achievement tests hinges on a strong vocabulary. For the average youngster, most vocabulary is learned in everyday contexts (novels, newspapers, magazines, television and radio, conversation). But for students whose environments have been characterized by deprivation of one kind or another, direct instruction on vocabulary is essential.

Since linguists estimate that 60 percent of English words in relatively common use today are of Latin and Greek origin (Millman and Puak, 1969), one strategy for building vocabulary is to teach commonly used prefixes and root words, e.g.:

Prefixes:	a	(atypical)
	ab	(abnormal)
	hyper	(hyperactive)
Roots:	homo	(homogeneous)
	graph	(monograph)
	tain	(maintain)

3. Prior to exams, teachers can also offer common-sense advice:

- Get a good night's rest.
- Stay away from stimulants and tranquilizers.
- Don't drink a lot of fluids.
- Don't eat a big meal.
- Get to school early.

During the test, students will find these practices helpful:

- Concentrate
- Don't talk
- Find a comfortable spot.
- Listen carefully.
- Ask questions if you don't understand what a question means.
- Stay calm if you don't know the answers.
- Make an educated guess.
- Time yourself by making a mental note of what the time will be when you'll have five-ten minutes left so you can review your work.
- Starting with the first question or problem, read the passage or problem all the way through and then carefully read all the answer choices for each test question.
- Don't puzzle more than a few seconds over any question or problem.
- On your second pass through the test, try the questions you couldn't

answer easily the first time. Read each of these questions or problems again and all the answer choices, then see if you can eliminate some of them.

4. Students must be properly motivated to take tests. They should be aware of the importance of testing; purpose of testing; specific areas to be tested; the length of the test; date, time and location of testing; materials to bring; and arrangements for make-up tests.

Instead of saying "I'll never finish the test," the students should tell themselves, "Just take one step at a time."

In some cases, a pep talk by the principal, counselor or teacher may be helpful. Reinforcement in the form of preferred activity time or bonus/point system might also help.

A few additional specific strategies:

Positive self-talk. Instead of saying, "I'll never finish the test," students should tell themselves, "Just take one step at a time."

Reading the questions before the passage. This strategy allows students to save time by looking for answers as they read a passage. Be aware, however, that this strategy requires a proficiency that many low-achieving students do not have.

Guessing. From a measurement standpoint, guessing is advantageous to the test-taker in most, if not all, cases. When there is no penalty for guessing, which is the case with most standardized tests, students can only gain by making informed guesses. And even when there is a penalty, *informed* guessing may still be advantageous.

Guessing should be discouraged, however, when test results are used solely for diagnostic purposes.

Anxiety control. A low or medium level of anxiety may actually enhance test performance. Of most concern to teachers and measurement experts is debilitating anxiety which renders students unable to provide an accurate measure of their achievement. When this occurs, teachers should have the option of using alternative assessment methods (e.g., use of work samples and teacher observations) which are less likely to evoke anxiety.

Providing Congruent Practice for Students

For some students in our culture, test taking is almost a way of life. For these students, sheer test taking experience can have a positive impact on performance. It is essential, therefore, that all students be given congruent practice in test taking.

From a measurement standpoint, guessing is advantageous to the test taker in most, if not all, cases.

Practice tests are available from a number of sources, including the following:

1. *Test publishers.* Most standardized test publishers provide practice or sample tests. These are short tests with 5-10 items to provide students practice.

2. *Testwiseness projects.* Many states perceive the test taking problem as serious enough to warrant some kind of corrective action. Currently, testwiseness projects exist in Florida, Michigan and Utah. These projects often develop practice tests for training students in testwiseness. Teachers can write to the State Department's Assessment Program and obtain copies of practice tests.

3. *Teacher-made tests.* To provide congruent practice to students teachers may consider incorporating some of the features of sound commercial or standardized tests into their classroom tests. Also, classroom exercises can be timed, and students can practice recording answers on separate answer sheets.

In addition, teachers need to learn how to write good items, and how to recognize bad items. When the items administered in class (including those written by the teacher) are consistently sound, students will acquire good test-taking habits and unlearn bad ones.

For example, they will not routinely select the longest alternative as correct. They will not assume that alternative "c" is usually the right answer. They will not rely on "giveaway" words like "always" and "never".

Summary

Research demonstrates that testwiseness consistently improves test performance. For student assessment to be accurate — and fair — all students therefore need to be testwise. Teachers can help by knowing how to prepare students for testing, creating good test items, and providing congruent practice for students. Testwise students not only provide a more valid measure of achievement, but also feel better about taking tests and enjoy their school life more.

Mehrens, W.A. and Lehmann, I. J. *Measurement and evaluation in education and psychology.* (3rd Ed.) New York: Holt, Rinehart and Winston, 1984.

Millman, J. and Pauk, W. *How to take tests.* New York: McGraw-Hill, 1969.

Editor's Note:

Special thanks to Dr Kim Onn Yap, Northwest Regional Educational Laboratory, for sharing his insights on testwiseness for this issue of **CAPTRENDS.** A more detailed discussion of this issue is currently being prepared by the author for inclusion in an anthology on classroom assessment. Watch for future issues for details.

BURBANK UNIFIED SCHOOL DISTRICT
Burbank, California

DIVISION OF INSTRUCTION

ASSIGNMENT SHEET

[illegible]	DATE	ASSIGNMENT	DATE DUE	FINISHED

9/87

#	DATE	ASSIGNMENT	DATE DUE	FINISHED

TIMELINE: SUMMER OF MY GERMAN SOLDIER
DIARY OF ANNE FRANK
FAREWELL TO MANZANAR

1869: The first Japanese to settle on the U.S. mainland arrive at Gold Hill near Sacramento, California.

1870: U.S. Congress grants naturalization rights to free whites and people of African descent, omitting mention of Oriental races.

1911: U.S. Bureau of Immigration and Naturalization orders that declarations of intent to file for citizenship can only be received from whites and from people of African descent, thus allowing courts to refuse naturalization to the Japanese.

July 28, 1914-Nov. 11, 1918, World War I

Triple Entente (Allies): Britian, France, Russia and Associates - Japan, Belgium, Serbia, Montenegro, Italy Portugal, Rumania, USA, Greece, China and several Latin American countries

VS.

Dual Allaince: Germany, Austria, Hungary and Associates

April 6, 1917: U.S. declares war on Germany

Nov. 9, 1918: Kaiser Wilhelm II abdicates; majority Socialist Party proclaims a German Republic

Nov. 11, 1918: Western Armistice

June 28, 1919: Treaty of Versailles

Dec. 30, 1922: United Socialist Soviet Republic (USSR) is established.

Nov. 11, 1923: "Beer Hall Putsch" Hitler, leader of Noational Socialist Party (NAZI) is imprisoned for trying to overthrow Bavarian government; write MEIN KAMPF.

April 27, 1928: Pact of Paris outlawing war is signed by U.S. and 62 other nations.

June 12, 1929: Anne Frank born in Germany

Timeline (continued)

October 29, 1929: Crash of the New York stock market

1930: Birth of fictional character Patty Bergen

Sept. 18, 1931: Japanese troops occupy Manchuria

Jan. 30, 1933: Adolf Hitler becomes Chancellor or Germany

1933: Mieps Gies meets and is hired by Otto Frank, the Frank family has only recently moved to Amsterdam from Frankfort, Germany.

March 27, 1933: Japan resigns from League of Nations

Oct. 14, 1933: Germany resigns from League of Nations and Disarmament Conference

1933-1945: Term of Franklin D. Roosevelt as President of USA

1933-1945: The Third Reich - Hitler declared Dictator in a non-majority vote

Jan. 26, 1934: Non-Aggression Pact between Poland and Germany

March 17, 1934: Hungary, Italy, Austria, Germany declare themselves allies.

June 25, 1934: NAZI camp in Vienna

Aug. 2, 1934: Hitler succeeds Von Hindenburg of Germany as Reichsfuhrer (President and Chancellor)

Sept. 18, 1934: Russia is admitted to the League of Nations

1937: Jeanne Wakatsuki born in California

Dec. 11, 1937: Italy withdraws from League of Nations

1937-1939: Undeclared war between Japan and China

March 12, 1938: Germany invades Austria

April 7, 1939: Italy invades Albania

May 22, 1939: Germany, Italy form political/military alliance

Timeline (continued)

Sept. 1, 1939 - Sept. 2, 1944: World War II

The Allies: Great Britain, France,USA, Belgium, Netherlands, Czechoslovakia, Denmark, Greece, Norway, Poland, Russia, and Yugoslavia

VS.

The Axis: Germany, Austria, Italy, Japan Hungary, Rumania, Bulgaria and Finland (World War II begins when Germany invades Poland)

Sept. 3, 1939: England and France declare war on Germany

Sept. 5, 1939: U.S. proclaims neutrality

Nov. 30, 1939: Russia invades Finland and is expelled from the League of Nations

May, 1940: Nazi army captures Netherlands; invades Denmark, Norway, Belgium and Luxembourg

May 10, 1940: Winston Churchill succeeds Neville Chamberlain as Prime Minister of England

June 10, 1940: Italy declares war on England

June 14, 1940: Germany invades Paris; France surrenders

July 3, 1940: Britain destroys French fleet to keep it from Germany

July 10, 1940: Germany attacks Great Britain

Sept. 27, 1940: Germany, Italy, Japan sign a ten-year military and economic alliance

May 27, 1941: U.S. declares state of emergency

June 22, 1941: Germany invades Russia

July 1, 1941: U.S. lands forces in Iceland after Germany torpedos a a U.S. merchant ship

Oct. 7, 1941: General Hideki Tojo becomes Premier of Japan

Dec. 7, 1941: Japan bombs Pearl Harbor, the Phillippines, Shanghai, Thailand and Hong Kong

Timeline (continued)

Dec. 8, 1941: U.S. declares war on Japan

Dec. 11, 1941: U.S. declares war on Germany and Italy: Italy and Germany declare war on U.S.

Dec. 21 1941: Mr. Wakatsuki arrested on suspicion and sent to prison at Fort Lincoln in Bismark, North Dakota

Feb. 19, 1942: President Roosevelt signs Executive Order 9066, giving the War Department authority to define military areas in the Western States and to exclude from them anyone who might threaten the war effort.

March 25, 1942: Manzanar; the first of the ten permanent interment camps opened.

April, 1942: Wakatsuki family evacuated to Manzanar

Summer, 1942: German priosners of war arrive in Jenkinsville, Arkansas

June 26, 1942: Anton Reiker escapes and is hidden by Patty Bergen

June 27, 1942: F.B.I.. announces the arrest of eight Nazi sabateurs who had been landed from submarines on Long Island and the Florida coast.

June, 1942: Anton Reiker leaves Jenkinsville.

July, 1942: Franks are driven into hiding. Anne writes first entry in her diary

Aug. 12, 1942: Evacuation completed. 110,000 people of Japanese ancestry are removed from west coast to inland camps

Fall, 1942: Anton Reiker killed: Patty admits her role in his escape

Sept. 1942: Mr. Wakatsuki cleared and returned to his family at Manzanar

Dec., 1942: December Riot at Manzanar

December, 1942: Japan occupies Phillippines, Guam, Wake Island, Hong Kong, Manilla.

December, 1942: Patty Bergen sentenced to Girls' Reform School

Jan. 26, 1942: First U.S. troops arrive in Europe

1943: California law makes it illegal for Issei to hold commercial fishing licenses.

Timeline (continued)

May 7, 1945: Germany surrenders unconditionally

May 8, 1945: V.E. Day - Word War II ends in Europe

July 16, 1945: First atom bomb test at Los Alamos, New Mexico

July 26, 1945: U.S., England, and China warn Japan of total destruction unless she surrenders

Aug. 6, 1945: U.S. armed forces drop an atom bomb on Hiroshima

Aug. 9, 1945: U.S. armed forces drop a second atom bomb on Nagasaki

Aug. 14, 1945: Japan unconditionally surrenders

Sept. 2, 1945: V.J. Day - Japan signs formal surrender on the U.S.S. Missouri

Nov., 1945: Mr. Frank visits the Secret Annex in Amsterdam. He is the only survivor.

Nov. 20, 1945: International War Crimes Tribunal opens at Nurenberg

Nov. 21, 1945: Manzanar Camp officially closes

April, 1946: Woody Wakatsuki visits family home in Hiroshima.

1947: Edited version of Anne Frank's Diary published in Dutch

1950: Diary published in Germany and France

June, 1953: Congress passes Public Law 414 granting Japanese aliens rights to naturalized U.S. citizenship

1953: Diary published in England and the United States

June, 1953: Congress passes Public Law 414 granting Japanese aliens right to naturalized U.S. citizenship

1957: Death of Mr. Wakatsuki

April 1972: Jeanne Wakatsuki Houston, her husband, and two children return to ruin on Manzanar

Oct. 1973: SUMMER OF MY GERMAN SOLDIER published

Timeline (continued)

Sept. 9, 1943: Italy surrenders

Oct. 13, 1943: Italy declares war on Germany

June 6, 1944: D-Day - Allied troops under Eisenhower are deployed in Normandy

Aug. 1944: Woody Wakatsuki drafted into U.S. Army

Aug. 4, 1944: Inhabitants of the Secret annex are captured and sent to Westerbork, a concentration camp in Holland

Sept. 3,1944: Inhabitants of the Secret Annex begin journey to Auschwitz

Sept. 6, 1944: Otto Frank saw his family for the last time when the men and women were separated at the camp. He saw Mr. VanDaan led off to be gassed

Oct. 30, 1944: Anne, Margot and Mrs. VanDaan begin journey to Bergen-Belsen in a cattle car.

Dec. 18, 1944: U.S. Supreme Court takes first major step toward closing Japanese enterment camps in U.S.

Jan. 6, 1945: Mrs. Frank dies at Auschwitz. Nazis take Peter VanDaan with them when they leave Auschwitz in February. He apparently survived the death march to Mauthausen only to die on the day that camp was liberated.

End of February or beginning of March, 1945: Margot Frank dies at Bergen-Belsen, probably of a combination of typhus and starvation.

Probably march, 1945: Anne dies at Bergen-Belsen (three weeks later British troops liberate the camp)

April 12, 1945: Harry S. Truman becomes President when Roosevelt dies

April-June 1945: United Nations Conference establishes a charter with delegates from fifty nations.

April 28, 1945: Italians capture and execute Mussolini

April 29, 1945: Death of Hitler in bunker, reportedly a suicide

Timeline (continued)

March, 1973: FAREWELL TO MANZANAR published

1980: Death of Otto Frank

1986: New complete version of the diary published

1987: Miep Gies co-authors book, ANNE FRANK REMEMBERED